Study Unit

Identifying Furniture Styles and Periods

Preview

Style is a must when it comes to furniture selection. As you walk through furniture stores and thumb through catalogs, look at the individual pieces. Do you notice how most quality furniture looks as if it has stepped out of the past? Can you see how a combination of several different styles makes a piece truly unique?

Yet, how do you know when a certain piece of furniture has quality and style? Each period in time, including the present, has specific furniture styles. Different areas of the world have developed distinctive styles based on the period and available materials. These factors are what give a piece of furniture its unique style.

In this study unit, you'll learn of many different time periods, and the furniture styles that resulted from them. At the end of your learning experience, you should be able to tell what periods and styles have been incorporated into a specific piece of furniture.

When you complete this study unit, you'll be able to

- Define the terms *furniture style* and *period furniture*
- Name the four general categories of furniture styles most widely used today
- Recognize typical furniture pieces from the past to the present day, and name the general periods during which these pieces originated
- Define the term *eclectic* as it refers to furniture, and explain how to create an eclectic look

Remember to regularly check "My Courses" on your student homepage. Your instructor may post additional resources that you can access to enhance your learning experience.

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Identifying Furniture Styles and Periods

A MATTER OF STYLE

It takes a keen sense of style to pull together various elements in a room to make a comprehensive whole that's pleasing to the eye. One way to develop a good sense of style is to gain as much knowledge about individual furniture styles as you possibly can. If you know the characteristic design of a piece of furniture, you'll know how its lines combine with other pieces and affect the total look of a room. As you become familiar with various styles of furniture, you'll discover that they can be combined and recombined into a myriad of attractive, functional furniture groupings.

The Meaning of Style

Furniture is usually identified by either its style or its period. A *style* is usually attributed to an individual. For example, the Chippendale style was developed by the English furniture designer, Thomas Chippendale.

A *period* is usually named for the monarch or royal family who reigned during the time a certain furniture design was commonly used. Sometimes the monarch was responsible for the style, such as Louis XV of France; other times, the ruler had little influence on prevailing styles, such as Queen Anne of England. The period helps to place the furniture style with historical events that occurred during the height of its popularity.

Today's Styles

The furniture styles used today are often grouped into four general categories: *traditional, provincial, contemporary,* and *modern.* The furniture industry has developed these broad categories to simplify the recognition of styles.

FIGURE 1—English and French Traditional Chairs

Traditional

Traditional usually refers to English and French furniture designs from the seventeenth and eighteenth centuries (Figure 1). These designs tend to have a rather formal appearance. The French chair in Figure 1 is a *bergère* (bur-ZHAIR) chair. The bergère chair is an eighteenth-century armchair with a wooden frame, upholstered sides and back, and generally a loose cushion for the seat.

Traditional pieces may be authentic antique furniture, or they may be accurate copies of antiques. An authentic antique is a work of art that, according to United States law, must be at least 100 years old. Copies often make some concessions to present-day needs. For example, copies may add foam-rubber padding to a seat or reduce the size of a chair to fit today's room size. A copy of an antique probably underwent the process of *antiquing,* which is the method of giving wood the impression of age by scratching, gouging, treating with acids, and painting with dull, earthlike colors.

Essentially, the style of a piece is easily recognized in spite of minor changes. Traditional styles are always in style, and they give many people a sense of security, of having roots in the past.

Provincial

Originally, the term *provincial furniture* referred to simplified country (province) versions of styles used by the wealthy class in France's royal courts and cities. Now provincial style refers to simplified formal traditional designs.

The most popular provincial style in the United States today is informal *Early American*. This style is rather simple and rustic. Early American furniture is made of maple, oak, or pine.

Mediterranean, another provincial style, was popularized in the 1960s. This massive, heavy style has some features of early Spanish and Italian furniture used in large Mediterranean villas.

Another term used in describing certain provincial furniture is *country casual*. This furniture style combines features of Early American and Mediterranean styles. It has rugged lines, is made of oak, and was developed to fill the need for furniture with a casual, easy-comfort look.

Both *Italian Provincial* and *French Provincial* furniture are more formal and delicate than most provincial styles. French Provincial has simple, curved lines; Italian Provincial has simple, straight lines (Figure 2).

FIGURE 2—French and Italian Provincial Chairs

Contemporary

Contemporary furniture draws on traditional styles for inspiration, but it isn't a direct representation of any one style. Rather, it's an adaptation of yesterday's style to meet today's needs. Contemporary furniture designs are modifications of period styles. The curved line of a period piece is simplified, and the ornamentation is diminished in the contemporary modification (Figure 3). As you'll soon learn, the contemporary piece may have the flavor of a period style (or of several styles), but it won't be a recognizable, line-for-line traditional rendering.

FIGURE 3—This contemporary dining room echoes some period styles you'll soon read about. (Furniture by Century Furniture Industries)

Modern

Modern furniture describes a new style that's not influenced by the styles or traditions of previous periods or ages. The design is conceived from the function that the piece is to fulfill. Modern furniture is based on the principle of *form follows function,* which means that the intended use of a piece determines its shape. Modern furniture is characterized by sleek, uncluttered lines and present-day materials. The result is a style that bears little or no resemblance to those of the past (Figure 4).

FIGURE 4—Notice the sleek lines and utilitarian nature of this modern furniture.

Eclectic—A Nonstyle Style

While an *eclectic style* can't be categorized as a true, individual style, it needs to be mentioned with the other styles. Eclectic isn't a style in itself; rather, it's an original combination of furniture drawn together from various other styles. An eclectic decorating scheme harmonizes different styles, such as traditional and modern, into a unique blend of its own.

In the Beginning

Although some furniture used in ancient times was made from stone or ivory, most age-old furniture was made from wood. Unfortunately, since wood is susceptible to attack from both insects and dampness, very little furniture remains from old civilizations. Most of our knowledge of early furniture comes from written descriptions, sculptures, and paintings.

In the next several pages, you'll examine some of the furniture from the distant past.

The Midas Mount

Some of the earliest furniture ever excavated came out of Gordion, Turkey, at the Midas Mount, an eighth-century B.C. Phrygian *tumulus* (a mound of earth, often an ancient grave). In that excavation, archaeologists found beautiful inlaid serving tables. Other astonishingly beautiful examples of furniture from that era were found in the Assyrian palace of Nimrod.

Treasures from Egyptian Tombs

Fortunately for us, the Egyptians placed some of their furniture in royal burial tombs. Because Egypt's climate is exceptionally dry, some furniture that dates as far back as 5,000 years has survived the ravages of time.

FIGURE 5—Ancient Egyptian Stool

One of the earliest known pieces of furniture is the stool. Tomb carvings reveal that the first stools were low, with heavy, squat legs shaped like the legs of animals (Figure 5).

People have speculated about why the earliest stool legs were shaped mostly like bulls' legs. Some believe there's a religious association, since the bull was held sacred in those times. Others suggest that the legs represent those of a beast of burden, a beast that symbolically supports the person sitting on the stool.

As you can see in Figure 5, a cylinder is attached to the bottom of each Egyptian stool leg. This cylinder may have served to protect the delicate foot carving from kicks and scratches, or it might have been attached to raise the carved foot above the straw matting that covered the floor. Whatever its purpose, a similar cylinder (or block) and animal-shaped legs reappear frequently on eighteenth-century furniture.

An early Egyptian variation of the stool was the *X-base stool.* This style is still used, quite unchanged, in many present-day X-shaped stools and chairs (Figure 6). By taking a stool and adding a back, the Egyptians brought to life what we now know as the chair. They even added a loose cushion of linen, cotton, or leather for comfort.

FIGURE 6—Wooden Stool with an X-shaped Base

The bed, another early furniture piece, was also made with animal-shaped legs, such as those of a bull or lion. This bed was a beautiful, ornate, sophisticated piece of furniture, which the Egyptians used for relaxation and sleep. It was also the predecessor of our own comfortable beds. Egyptian furniture was often embellished with ivory, ebony, enamel, gold, and silver.

Frozen Carpets

Discovered in a tomb in Siberia, frozen deep in the ice, is the oldest surviving carpet—the Pazyryk Carpet. It's dated between 600 and 300 B.C.

The Greek Perfectionists

The ancient Greeks' search for perfection permeated all aspects of their life, including the design of their household furnishings. The Greeks designed a chair called a *klismos* (Figure 7). Its simple, well-proportioned shape featured a curved back and *splayed* (turned outward) legs. As you become more familiar with the different styles of furniture, you'll begin to recognize features of the klismos used in early nineteenth-century furnishings. A modern-day version of the Greek klismos is shown in Figure 8.

FIGURE 7—This photo shows an example of a Greek klismos.

FIGURE 8—Can you see the Greek klismos in this modern-day version? (Photography courtesy of Drexel Heritage Furnishings)

Greek furniture was constructed of marble, bronze, iron, and wood, and was often decorated with relief carving and painting. The designs used on furniture echoed the decorations used on buildings. The Greeks also created various architectural moldings that are still used today.

The Roman Borrowers

Not only were the Romans great conquerors of foreign lands, they were also great copiers of foreign furniture. The Romans borrowed ideas from the Egyptians, Greeks, Spaniards, and Turks, and they adapted various designs and ornamentations to suit their needs and sense of beauty.

For example, the Romans probably borrowed the X-base stool from the Egyptians and created a *curule chair* (Figure 9), which was used by senior magistrates. Like the Greeks, the Romans loved to recline while they ate and talked, so couches were quite common, as were low, marble-top tables (Figure 9).

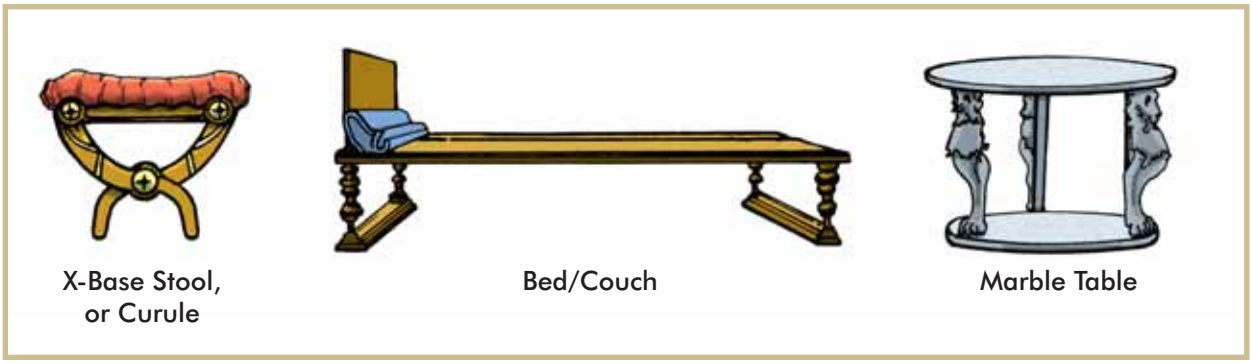


FIGURE 9—The Romans borrowed many furniture styles from other cultures. A curule is probably based on the X-base stool of Egypt. A bed or couch with turned legs probably originated in Assyria, Asia Minor. A round marble table has three legs in the shape of lions' legs, topped by lions' heads.

The Romans perfected glassware designs, and also developed polished bronze and silver mirrors. While the Romans reproduced designs such as the Greek acanthus leaf, their adaptations weren't quite as fine in line as the originals. Animal shapes such as Egyptian lions, snakes, and mythical sphinxes and griffins were particularly favored by the Romans.

After the Fall—The Middle Ages

In 476 A.D., the Roman Empire collapsed. What followed was the European period known as the *Middle Ages*. During this period, formerly luxurious and ornate designs became quite crude. Furniture became increasingly scarce as civilization and culture declined.

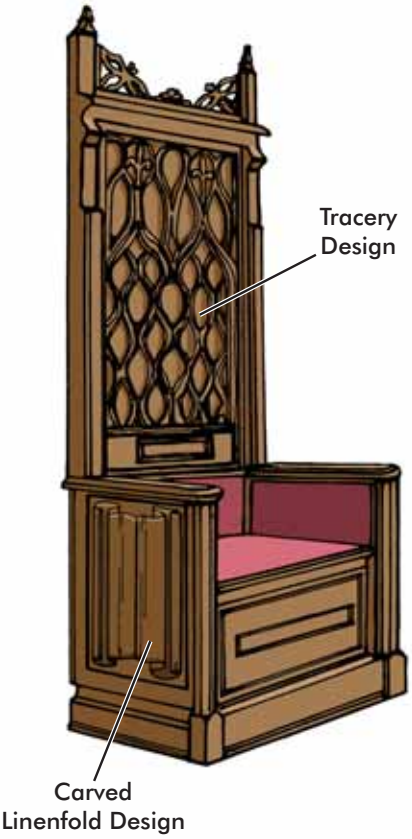


FIGURE 10—Ornamental Gothic Chair

By the thirteenth century, civilization began to slowly recover. Gothic cathedrals, with flying buttresses, pointed arches, spires, and steep, high roofs, began to spring up in France and spread through Western Europe. Little furniture was designed during this time. The furniture that was designed reflected the somewhat barbaric style of these cathedrals.

The most widely used pieces of medieval furniture were stools, benches, and chests made of oak. Chests had carving on front panels, and many chairs were simply small chests with arms and a back. Elaborately carved chairs, heavy and rectangular in shape, were usually thrones or seats of honor. The elaborate Gothic chair in Figure 10 has a carved *linenfold design* that imitates the folds of linen cloth. The *tracery design* in the back is similar to the ornamental, interlacing lines on Gothic windows. The seat can be raised for storage.

Ever-Present Gothic

Between 1300 and 1550, a gradual change from Romanesque to Gothic furniture took place. A prime example is the coronation chair at Westminster Abbey in London, England. Its back boasts pointed arches that can only be Gothic. It was made in 1296 by Master Walter of Durham and is also the first piece of English furniture that's clearly attributable to a maker. To view a photo of this elaborate chair, visit

http://www.westminster-abbey.org/tour/coronation_chair/index.html

Gothic style will always be with us—in furniture, in buildings, and most likely, in music and fashion. It experienced a full-blown revival in Regency and Victorian times and is likely to do so again.

The Renaissance

A revival of art in the fourteenth, fifteenth, and sixteenth centuries marked a transition from the medieval ways to the modern world. A revival and adaptation of Classical orders and design swept through Italy by the end of the fourteenth century. This period was known as the *Renaissance* (which means rebirth). The Renaissance individual was highly cultivated and interested in the arts, particularly in Classical Greek and Roman designs.

During the Renaissance, furniture was still used sparingly. It was quite large, but over a period of time, became less massive. Oak gradually gave way to walnut, a much finer wood.

One typical Italian chair, the *sedia* (Figure 11), had interesting *turned arm supports*—that is, the arm supports were shaped by a lathe. Another popular piece was the chest, or marriage coffer. These chests were often elaborately carved and decorated with silver and gold. Besides holding clothes and other items, a chest served as a seat by day and a bed at night.

As the spirit of the Renaissance spread to Spain, France, and Holland, so did Italian furniture styles and craftsmanship. Each country adopted the Italian styles and added its own unique touches.

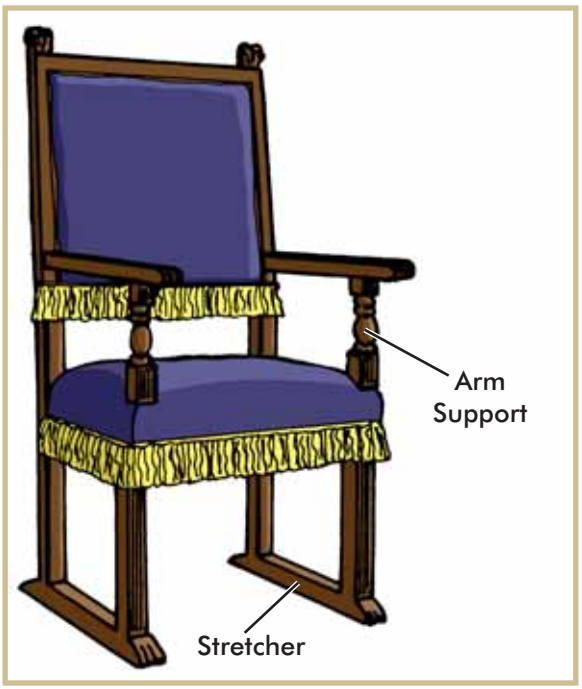


FIGURE 11—The sedia from the Italian Renaissance features fringe hanging from the seat and back, turned arm supports, and stretchers between the front and back legs.

In Spain, chests, or *vargueños* (vahr-GAYN-yos), were the most important pieces of furniture. Spaniards preferred cushioned seats instead of hardwood chairs. Leather was used extensively for upholstery and decoration. The leather was embellished with *tooling* (ornamentation carved by hand) and decorative nailheads. This love of tooled leather was passed on by the Spanish residents of California to early American settlers there. As shown in Figure 12, leather and nailheads are still used on furniture today.

FIGURE 12—These chairs illustrate the Spanish influence on today's decorative nailheads. (Photography courtesy of Drexel Heritage Furnishings)

Renaissance Furniture

In 1558, when Queen Elizabeth was crowned, most English furniture was very plain. The people were concerned more with function than style. But in nearby France and the Netherlands, designers were taking a renewed interest in ornamentation in furniture. Soon the works of art were making their way to England, and their influence began to take hold.

In France and Holland, wood carving and inlays, which embellished much of the furniture, grew in popularity. The early French Renaissance chair in Figure 13 illustrates the Gothic influence in the architectural-like molding and the linenfold design. Wood was often inlaid with ivory, mother-of-pearl, and colored woods.

Meanwhile, in England, Henry VIII brought some Italian artisans to his country. The main furniture style in England, however, continued to be massive oak pieces characteristic of the Middle Ages and the Gothic look. *Tudor furniture* (so named because of the reigning

FIGURE 13—The Gothic influence is evident in this French Renaissance chair.

Tudors, from Henry VIII through Elizabeth I) was big and sturdy with straight lines (Figure 14). It was suitable to the rather boisterous social activity of the times. Bulbous legs of tables and chairs were supported by stretchers, or *underbracing*, near the floor to give them added strength and durability. The *Farthingale chair* (Figure 15) was also popular at this time. It was an Elizabethan chair that had no arms so that a woman wearing a *Farthingale* (wide hoop-skirt dress) could sit in it. Tudor beds were gigantic, with highly ornate bedposts.

As illustrated in Figure 16, some key features of Tudor furniture are

- Melon-bulb turnings (A)
- Grotesque figures (B)
- Linenfold (C)
- Carved acanthus leaves (D)
- Tudor roses (E), a five-petaled rose motif that was a royal emblem

FIGURE 14—Tudor Table

FIGURE 15—Farthingale Chair

FIGURE 16—Key features of Tudor furniture include melon-bulb turnings (A), grotesque figures (B), linenfold (C), carved acanthus leaves (D), and Tudor roses (E).

The Parts of a Chair

Can you tell a slat from a splat? Do you know the difference between a side rail and an apron? All of these items are parts of a chair. As an interior decorator, you should know the correct terminology for each part. Study the definitions given below. As you read about each part, find it in Figure 17. Then, after you become familiar with these names, check your understanding by looking at a real chair and identifying all of its parts.

- *Splat.* Central, vertical part of an open-back wood chair, usually a plain, shaped, or carved strip of wood

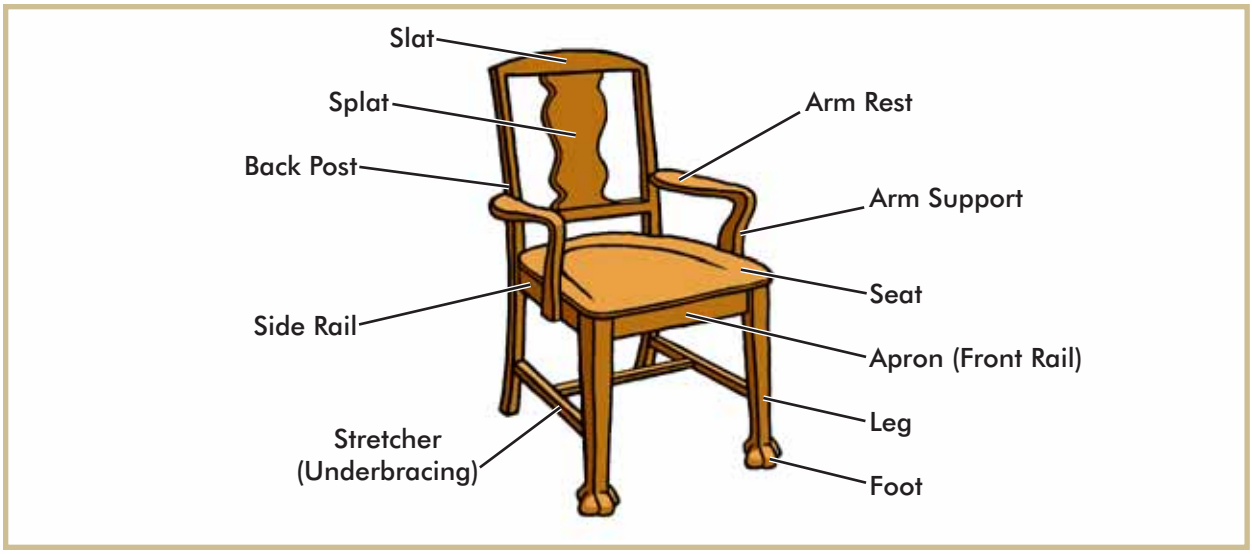


FIGURE 17—Parts of a Chair

- *Back posts.* The rear upright supports of a chair (sometimes simply continuations of the back legs)
- *Side rail.* A horizontal piece that supports the seat of a chair
- *Stretcher.* A horizontal brace or support that connects the legs of furniture pieces; also, *underbracing*
- *Slat.* The horizontal strip across a chair back
- *Arm rest (rail).* The part that supports the arm; the curved edge of the arm support that continues across the back of a chair
- *Arm support.* The supporting piece that holds the weight placed on the arm rest
- *Seat.* The particular part of the chair on which one rests when sitting
- *Apron (front rail).* A board placed at right angles to the underside of a shelf, sill, seat, or tabletop
- *Leg.* One of the vertical pieces that supports the seat
- *Foot.* The bottom support on a piece of furniture

In the next section of this study unit, you'll examine the furniture styles of the seventeenth through the twentieth century. Before you move on to that material, please complete *Self-Check 1*.

Self-Check 1

At the end of each section of *Identifying Furniture Styles and Periods,* you'll be asked to pause and check your understanding of what you've just read by completing a "Self-Check" exercise. Answering these questions will help you review what you've studied so far. Please complete *Self-Check 1* now.

1. For what is period furniture generally named?

   _____

   _____

2. Traditional furniture, either actual antiques or present-day copies, describes furniture of what time and place?

   _____

   _____

3. What was one of the first pieces of furniture known to exist?

   _____

4. On what part of Egyptian furniture did animal shapes first appear?

   _____

5. What is a klismos?

   _____

Check your answers with those on page 67.

IN PURSUIT OF STYLE: PERIOD INFLUENCES

As an interior decorator, you'll discover that most of the furniture styles you'll use in room designs come from the seventeenth through twentieth centuries. Designs from these ages are constantly being reproduced today. Let's begin with the furniture of the seventeenth century.

Seventeenth Century—Flourishing Furniture Designs

The classic influence of the Renaissance continued into the mid-seventeenth century when, in Italy, a new furniture style, called *Baroque*, emerged and began to spread to other European countries. The Baroque style is characterized by exaggerated scale, sweeping lines, curves, scrolls, and extravagant, sometimes grotesque, ornamentation in ivory, bronze, and *gilt*.

Gilt is gold applied to furniture as ornamentation.

An excessively decorated style, the Baroque look was a revolt against the cool restraint of Classical Renaissance styles. The French people loved Baroque furniture, while the more reserved English folk preferred to have their furniture reflect their more conservative thought. Therefore, the English favored pieces with simple, rather austere lines.

The Jacobean Look in England

The heavy Gothic forms of the Tudor period gave way to the Jacobean style in the early seventeenth century. (The term *Jacobean* refers to the general time when James I and Charles I reigned in England.) This style is characterized by rather small, simple pieces with melon-bulb feet; straight, turned legs; and slight curves with flat carving, as shown in Figure 18.

FIGURE 18—Typical Jacobean Chair

During this time, the *gateleg table* (Figure 19) was produced. This type of drop-leaf table has legs that swing out to support the hinged leaves, which could be raised and lowered as a regular drop-leaf table. Stretchers were developed not only to support the weight on tables and chairs, but also to serve as footrests to keep feet above the usually hay-strewn floors. Oak was still the major wood used, and to make seating more comfortable, upholstered seats and backs were nailed to chair frames. *Sideboards* (dining room serving pieces with drawers), also called *Welsh dressers*, came into heavy use.

FIGURE 19—Gateleg Table

At the end of the Jacobean period, religious wars caused cultural stagnation. When Charles II became king in the mid-seventeenth century, Flemish and French influences prevailed, and the *Flemish scroll* leg became very popular. The Flemish scroll is an S- or C-curved ornamental form in which the curve is broken by an angle (Figure 20).

FIGURE 20—The foot of this chair leg illustrates the Flemish scroll.

William and Mary in England

When Queen Mary ascended the throne toward the end of the seventeenth century, she reigned with her Dutch husband, William of Orange. William and Mary fostered the tastes of the Dutch and of the *Huguenots* (French reformers who had fled their country). The Huguenots, expert textile artisans, vastly improved the quality and increased the quantity of textiles produced in England.

William and Mary brought with them shiploads of Dutch furniture and many Dutch artisans. Queen Mary's taste in furnishings dominated in court circles and spread through the entire kingdom.

The *highboy* (Figure 21) is one piece of furniture that dates from the William and Mary period. A highboy consists of two parts: a *chest of drawers* (furniture frame that contains drawers) and a legged stand beneath it. The stand usually has one to three drawers and a shaped apron. The entire piece was usually crowned by cornice moldings or a *pediment* (triangular, decorative top). A *broken pediment* is one in which the middle is open for an ornament to rise from the center of the hood.

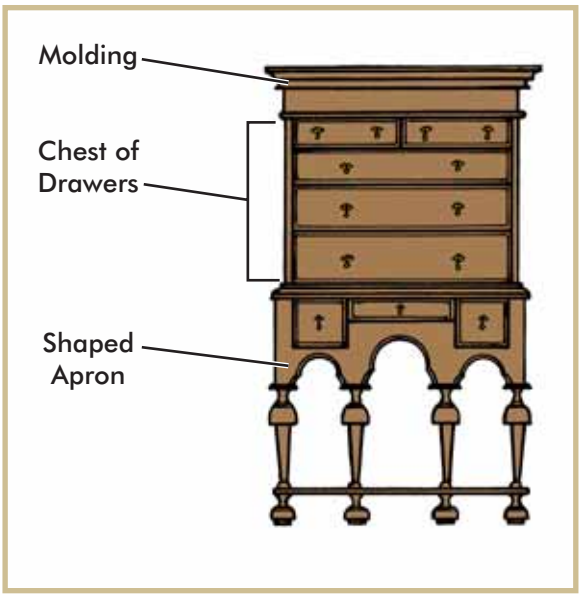


FIGURE 21—The highboy was a popular piece of furniture during the period of William and Mary.

The *lowboy* (Figure 22) was also popular in this period. A lowboy is a small dressing table similar to the base of a highboy. It stood low enough so that it could be used for serving. Lowboys that were used exclusively as dressing tables had mirrors attached.

The furniture of this period was sturdy but lightweight and comfortable. Identifying characteristics are inverted, bell-shaped cup forms on the legs; teardrop drawer pulls; curved stretchers that often crossed in the center; and *bun*, or *Flemish*, feet. The cross stretchers used X-shaped or curved braces that connected and strengthened furniture legs. The feet were generally shaped like buns, turnips, or onions. The lowboy, or table, pictured in Figure 22 illustrates each of these characteristics.

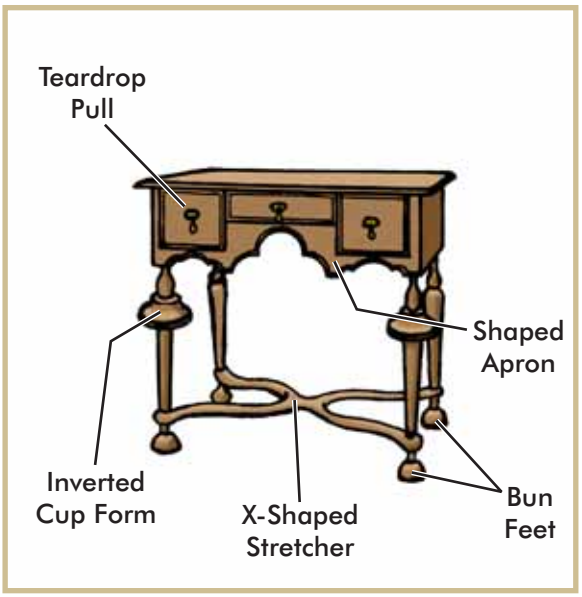


FIGURE 22—The lowboy was another popular piece of furniture during the period of William and Mary.

The *bun foot* is a slightly flattened, round foot that was common on Dutch furniture. Similar to the Flemish scroll, it usually follows the line of an S- or C-curve.

Chairs were typically upholstered in needlework, silk, brocade, damask, linen, or cotton. The wood used for furniture was almost exclusively walnut. Thus the William and Mary period became known as the *Age of Walnut.*

Seventeenth-Century France

During the first half of the seventeenth century, French furniture continued to follow classic Renaissance lines. Turned legs and stretchers were increasingly used, and new techniques of decorating wood came into being.

Mother-of-pearl and other materials were applied to the surface of furniture in *inlay* and *marquetry* techniques. In these processes, bits of wood or other materials are inserted into the surface of wood furniture to create simple patterns, geometric designs, and pictures. When well crafted, the finished surface is completely smooth. These French details also found their way to English furniture during the William and Mary period.

The Italian Baroque style, with its sweeping curves, was adopted in France—with a slightly new French twist. Through the efforts of King Louis XIV and the craftspeople he collected from all over Europe, a distinct French style evolved. French Baroque is a bit more restrained in form than Italian Baroque. To the new designs, rich carving, *gilding* (the application of gold leaf), *lacquer* (a shiny coating for furniture), inlay, and marquetry were added.

Rich fabrics—velvets, damasks, satins, and brocades—were used to upholster the highly ornamented forms. Tapestries and rugs achieved a peak of richness in design and materials. A tapestry was generally used as a wall hanging or as upholstery. During this time, the Gobelin tapestry factory in France produced magnificent tapestry wall hangings. Popular colors were deep and rich blue, green, and gold.

Tapestries

Some of the greatest tapestries are actually works of art, woven on looms and worked over carefully with hand-stitched embroidery. Tapestry panels were often hung in castles and in great rooms with enormous ceilings. Some of these panels are 12 feet high and 20 feet long or longer.

Tapestry themes are typically epic. The material is drawn from old classic stories, such as Roman or Greek history, Biblical tales, and mythological tales. Wool was the main material used in tapestries, but sometimes silk was woven into the fabric. Actual threads of gold and silver were sewn into the most elaborate tapestries.

From 1500 onward, Brussels was the center of tapestry weaving. Merchants could find examples of the most elegant work, all the way down to the cheapest, most tawdry *knock-offs* (copies). Brussels tapestry is easy to recognize by the shield with a capital *B* sewn in at each side of the tapestry.

The splendid furniture of this period was designed to fill the palaces built by Louis XIV. Versailles Palace, for instance, is full of excellent examples of seventeenth-century Baroque furniture. Many pieces still in use today, such as bookcases, *commodes* (small chests set on curving legs), sideboards, card tables, bureaus, sofas, and upholstered armchairs, were invented or developed during the reign of Louis XIV. *Bureaus* (BYUR-ohz) were English tables, writing desks, or chests of drawers, often used with a mirror. Chestnut, almond, ebony, teak, oak, and walnut were used for bureaus.

Early in this period, furniture pieces were still large. The legs were straight and chair backs were square. The Early Louis XIV chair had a straight, square back; fringe; straight, turned legs; and an H-shaped stretcher, as shown in Figure 23(A). A later version, shown in Figure 23(B), added a scrolled arm support. As the period progressed, lines became somewhat curved. The Flemish scroll leg was refined and used in both arms and legs. *Ormolu* (OR-muh-loo), which are gilded brass or bronze *fittings* (hardware such as drawer pulls, hinges, or handles), were used on the drawers of chests and other pieces. Sometimes, such hardware was attached to a metal plate called a *backplate*.

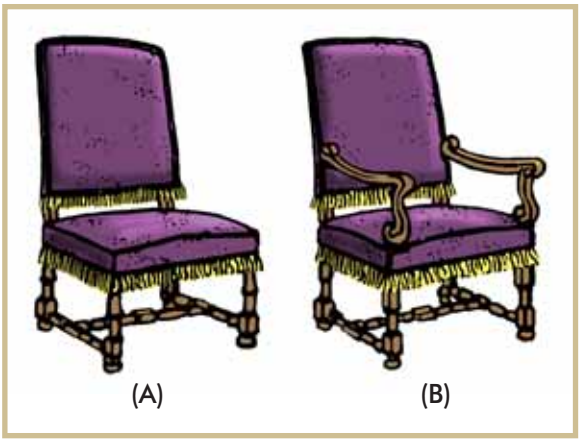


FIGURE 23—Louis XIV Chair Styles

Also important during the seventeenth century were huge beds with carving, ornamentation, and elaborate draperies. The magnificence of the bed supposedly reflected the importance of the persons sleeping in it.

Louis XIV was known as the Sun King because he used the sun as his emblem. He transformed the French court into one of pomp and splendor. During this period, France replaced Italy as the world leader in the arts.

Restoration Furniture

When Louis XIV of France stopped protecting Protestants, around 1685, many skilled French craftsmen fled to Britain. The style of furniture they began to produce was Baroque with a Franco-Dutch influence rather than an Italian style. It's characterized by twisted legs, caned seats, carved scrolls, and distinctive veneering.

Across the Atlantic–Early American

The first European settlers in the northern colonies of America in the seventeenth and early eighteenth centuries brought furniture from England, France, Germany, and other countries. When that furniture had to be replaced, a much simpler style evolved. Colonial craftspeople simplified the designs. Some of the new pieces echoed the plain Jacobean style.

Native woods, such as maple, pine, hickory, and cherry, beautified these modest designs. The furniture was sturdy, useful, and suitable for people whose major concern was survival in wilderness country.

A *rush* is a type of marsh plant with cylindrical stems that are woven for seats and mats.

Figure 24 illustrates some of the popular Early American designs. *Slat-back*, or *ladder-back, chairs* with *rush* seats, turned legs, and stretchers were very popular. Stools had turned legs and box stretchers. *Table chairs* served as chairs when the hinged tops were raised and as tables when they

were lowered, echoing the usefulness of the design. *Settle chairs* had backs, fronts, and sides that extended all the way to the floor to keep out drafts. *Sawbuck tables* developed from X-shaped trestles that were used for sawing wood. *Trestle tables* consisted of long, narrow tops supported by braced *frames (trestles)* joined at both ends by stretchers. Other common pieces were *settles* (high-backed benches) and open-face cupboards.

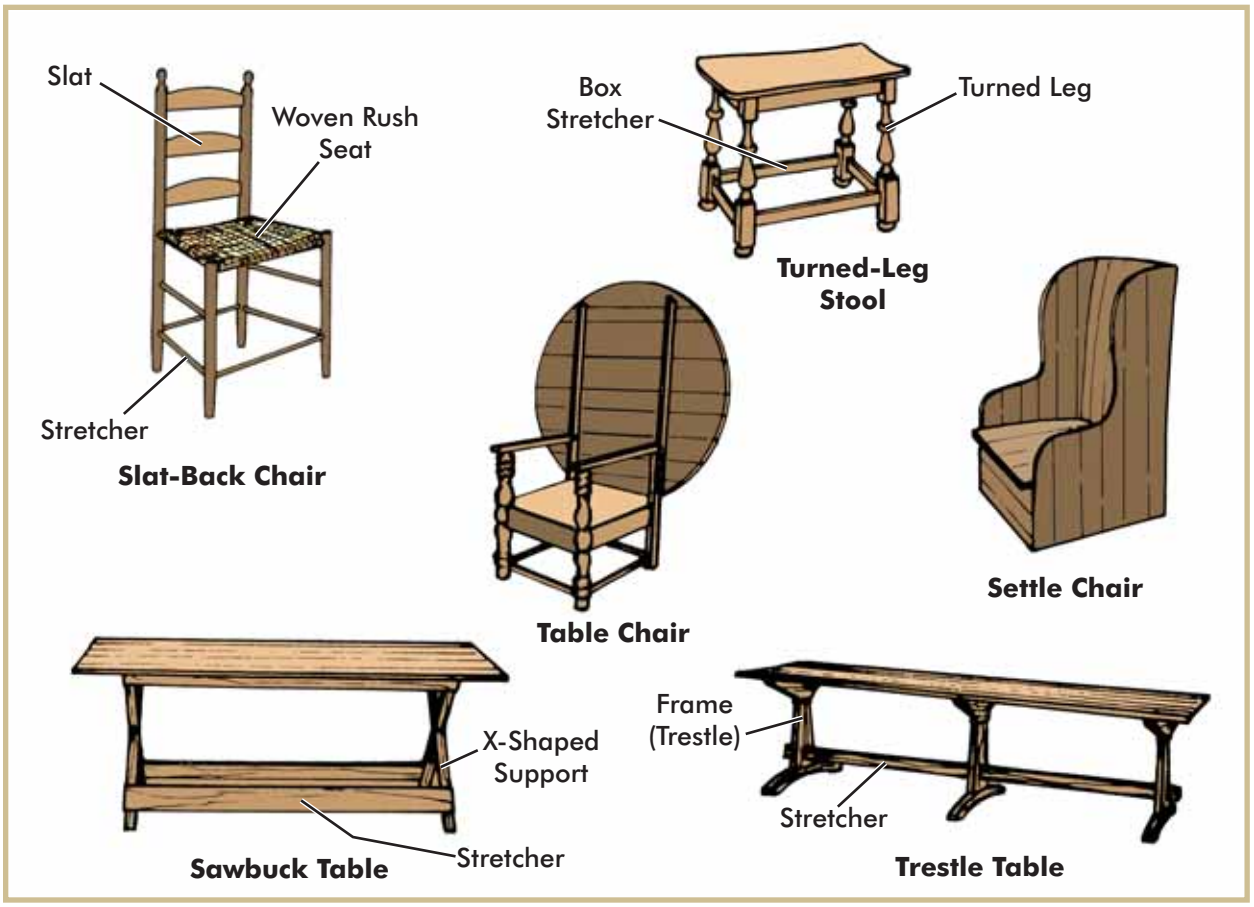


FIGURE 24—Early American Furniture

These simple Early American pieces, with their honest, direct designs, are informal, comfortable, and homey in feeling. This sentiment accounts for the continuing widespread popularity of Early American designs, which still blend well with informal decors (Figure 25).

FIGURE 25—Today's Early American Style
(Reprinted with permission from Lexington Furniture Industries)

Eighteenth Century–Refining and Designing

Many fine-furniture connoisseurs believe that furniture design and construction reached a peak of excellence during the eighteenth century. Eighteenth-century antiques are extremely popular today, as are reproductions of the styles of that age.

France led the world of taste and style, but England also reached a golden age of design. Furniture notable for its elegance of line and superb craftsmanship was produced in

England throughout the eighteenth century and into the nineteenth. In this section, you'll study the furniture of France, England, and the United States during the eighteenth century.

France—The Kings Louis and Other Style-Setters

When Louis XV reigned in France, the oversized, pompous style of Louis XIV gave way to a lighter, more graceful look. The Louis XV style (Figure 26) is characterized by complicated, elegant decoration based on natural elements such as flowers, fruit, leaves, shells, and rocks. This heavily ornamented style, called *rococo,* also featured lots of wood carving and gilt. Two outstanding features of Louis XV furniture are *cabriole* (CAB-ree-ole) legs, which curve like knees, and *bombé* (bom-BAY) fronts, which curve outward. The chest in Figure 27 illustrates both of these characteristics.

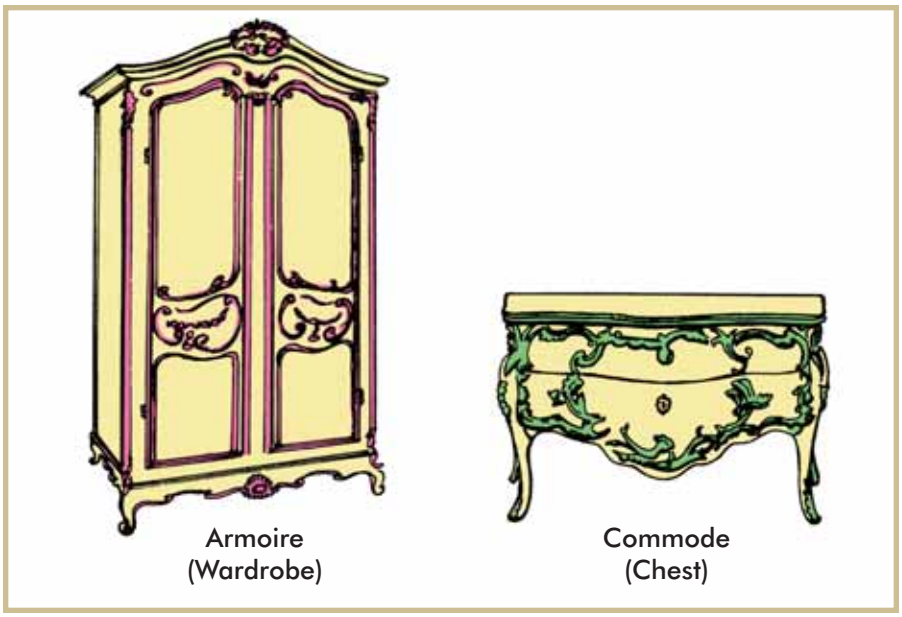


FIGURE 26—Furniture in the style of Louis XV features elaborate rococo decoration.

The furniture of the period is more in tune with the normal human scale than the large Louis XIV pieces. It's beautiful, comfortable, and because of its rather light weight, somewhat feminine in feeling.

FIGURE 27—This Louis XV chest has cabriole legs and a bombé front. (Furniture by Century Furniture Industries)

The woods most often used in Louis XV furniture were mahogany and walnut, and many of the pieces were painted. Pastel colors (ivory, rose, and green) white, and gold were very popular at this time.

Toward the end of the eighteenth century, during the reign of Louis XVI, the Classical style experienced a revival of interest. This renewed interest occurred because of the discovery of the ancient buried cities of Pompeii and Herculaneum in Italy. The new/old style was called *Neoclassic*, which means new classic. In this case, Louis XVI and Empire styles were a revival of Greek and Roman art forms.

Queen Marie Antoinette, wife of Louis XVI, fostered the Neoclassic style, in which straight lines replaced the curved lines of the rococo style. Its main identifying characteristic is a straight leg that tapers from top to bottom; it may be round, square, or *fluted* (carved with grooves or channels). In Figure 28, the oval-back chair, the writing desk, or *escritoire* (es-cree-TWAR), and the *canapé* (KAN-uh-pay) sofa have the characteristic straight legs. A canapé sofa is a small French sofa with a wooden frame and upholstered seat and back. The original version had a canopy, giving the piece its name.

FIGURE 28—What do this Louis XVI oval-back chair, escritoire, and canapé sofa have in common? Aside from being light in scale, they all have straight, fluted legs.

Chair backs were generally oval or square. Some of the square-back chairs contained a lyre-shaped insert. A *lyre* is a curved harplike instrument. Favorite colors were pink, light blue, gray, yellow, and lavender.

In the first half of the seventeenth century, furniture of the French provinces began to differ from that in the royal courts in Paris. French Provincial furniture was designed in fruitwood, oak, or walnut to suit the family life of the common folk.

In the eighteenth century, popular Parisian styles were copied by the French provincials, but they refined the heavy ornamentation and limited the graceful curves. *Case furniture* (wood pieces with storage space) was prominent during the reign of Louis XV, as were distinctive buffets and cupboards. Simplified Louis XVI styles are also called French Provincial.

The intimate and charming court of Louis XVI was shattered by the French Revolution. This time of change, from the rule of Louis XVI to Napoleon, was known as the *Directoire* (dee-rek-TWAR) period.

At this time in France, furniture became heavier, and large flat areas replaced the elaborate ornamentation associated with Louis XVI furniture. Royal emblems gave place to decorative symbols of war and liberty, such as spears or arrows, trumpets, drums, swans, and stars. Designs including wheat sheaves represented the growing power of the agricultural classes. Colors were patriotically red, white, and blue.

England—Queen Anne and the Georges

Comfort gained importance in the William and Mary period, and the desire for it continued to grow during the Queen Anne period in early eighteenth-century England. The beautiful grain of walnut wood provided most of the surface decoration on furniture. The cabriole leg appeared on chairs, tables, and other pieces; and the simple, thick, outward-extending club foot or pad foot was common. Some chairs were also made without stretchers between the legs. Figure 29 shows two styles of cabriole legs.

FIGURE 29—Examples Chairs with Cabriole Legs
(Photography courtesy of Drexel Heritage Furnishings)

Limited ornamentation consisted mostly of scallop shell motifs and broken curves. The furniture introduced during this time included the solid *fiddleback chair,* with violin or vase-shaped splat; china and book cabinets; secretaries; and overstuffed upholstered (usually in brocade or embossed leather) pieces. Figure 30 pictures the vase-shaped splat of a modern Queen Anne style chair, and Figure 31 shows several illustrations of Queen Anne furniture. Features on the highboy include cabriole legs with club feet, shell motif ornamentation, a scroll top, and *finials* (FIN-ee-alz). The side chair has a vase-shaped splat and cabriole legs with club feet. The lowboy has cabriole legs and club feet.

FIGURE 30—This Queen Anne dining room includes chairs with vase-shaped splats. (Furniture manufactured by Hickory White Company, High Point, NC)

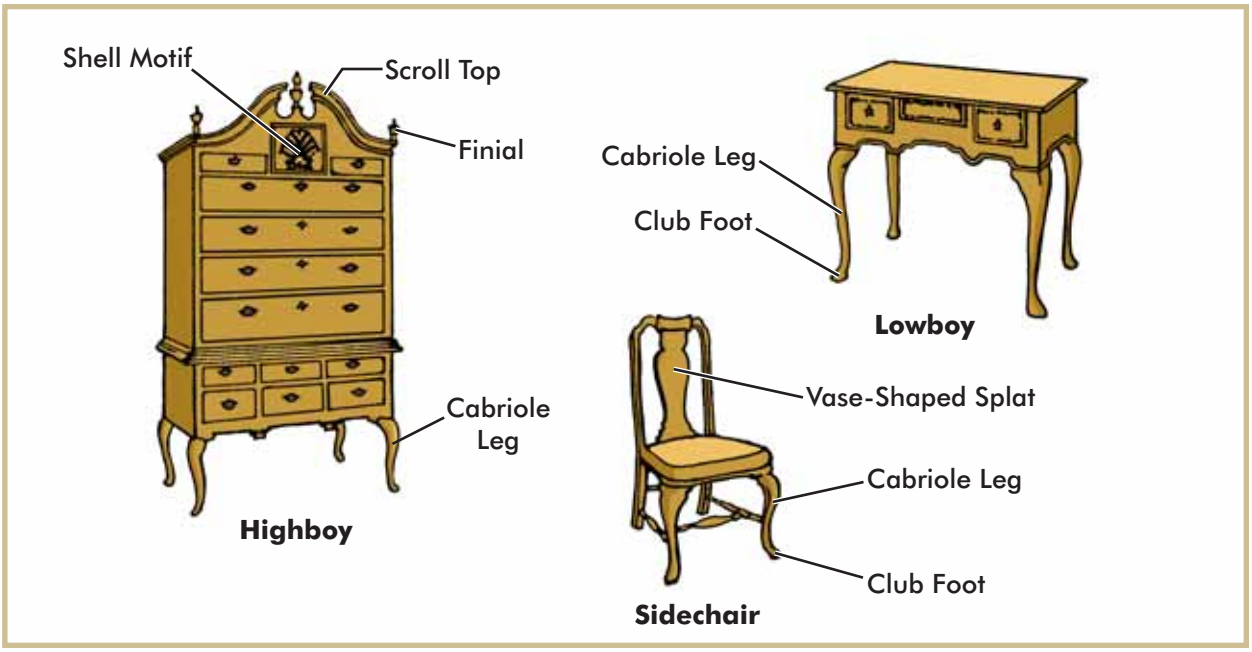


FIGURE 31—Types of Queen Anne Furniture

Finials are the decorations on the ends of poles, posts, and spires.

The Georgian period, which followed the Queen Anne period, was named for the Georges that ruled England during the early eighteenth century. The kings themselves did little to enhance furniture styles, but the wealthy aristocracy definitely led the way.

The early Georgian period witnessed a continuation of Queen Anne styles, and the curved cabriole leg was still very much a part of that style. Other characteristics included the pedestal table base, elaborate feet, and the use of pediments and columns. A *pedestal table* consists of a tabletop that rests on a central support column or base (Figure 32). *Piecrust tables* (Figure 33) were also common in eighteenth-century English furniture. The tops of piecrust tables have edges carved or molded in scallops.

Neoclassic motifs showed up in eighteenth-century ornamentation. Notice the claw-and-ball feet on the piecrust table in Figure 33. A *claw-and-ball foot* looks like a bird's claw grasping a ball. It was introduced in early eighteenth-century England and is possibly of Asian origin.

Mahogany, which was introduced from Cuba, led to more massive and elaborately carved wood furniture. Thus, the stage was set for the great English cabinetmakers.

FIGURE 32—Pedestal Table

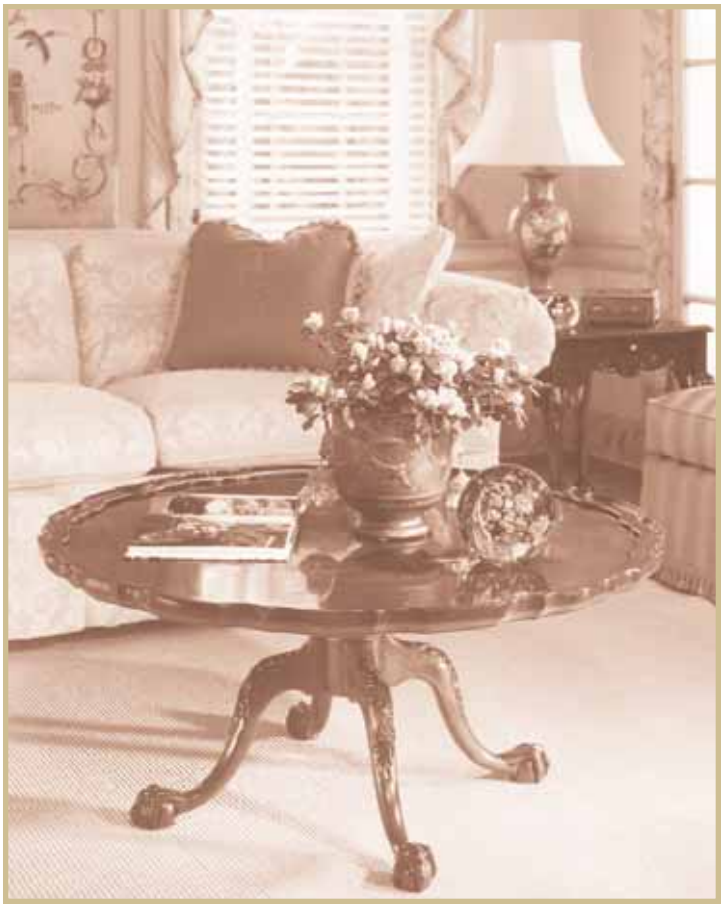


FIGURE 33—Piecrust Table (Photography courtesy of Drexel Heritage Furnishings)

English Cabinetmakers

Artisans who designed and made wood furniture of elegance and sophistication reached their peak in the latter half of the eighteenth century. These skilled artisans were basically influenced by French, Gothic, Neoclassic, and Asian designs. Gifted designers such as Thomas Chippendale, George Hepplewhite, Robert and James Adam, and Thomas Sheraton produced a vast collection of fine furniture. Their names remain famous today.

Thomas Chippendale. The leading cabinetmaker of the middle Georgian period, Thomas Chippendale was the first designer to have his name applied to an entire style of furniture. He was a master designer and carver who adapted and modified many modes to create works of distinction.

Generally working with mahogany, Chippendale used some Gothic ornamentation, rococo scrolls, claw-and-ball feet with cabriole legs, block feet with a cube-shaped support at the base, and swelling sides and fronts on chests. His chairs typically had square backs with open-lined splats, and curved arms that flared out at the ends.

Chinese Chippendale evolved from the cabinetmaker's exciting adaptation of Chinese designs. As shown in Figure 34, the look featured straight legs and *fretwork* (interlacing, symmetric ornamental woodwork). Chippendale also designed comfortable open armchairs, *camelback sofas* (sofas with a back rail that curves up in the center), and *breakfronts* (large bookcases or china cabinets) with a protruding center section (Figure 35).

Thomas Chippendale published his furniture designs in a book, *The Gentleman's and Cabinet-Maker's Directory*, in 1754, and the publication helped spread the Chippendale look throughout the world.

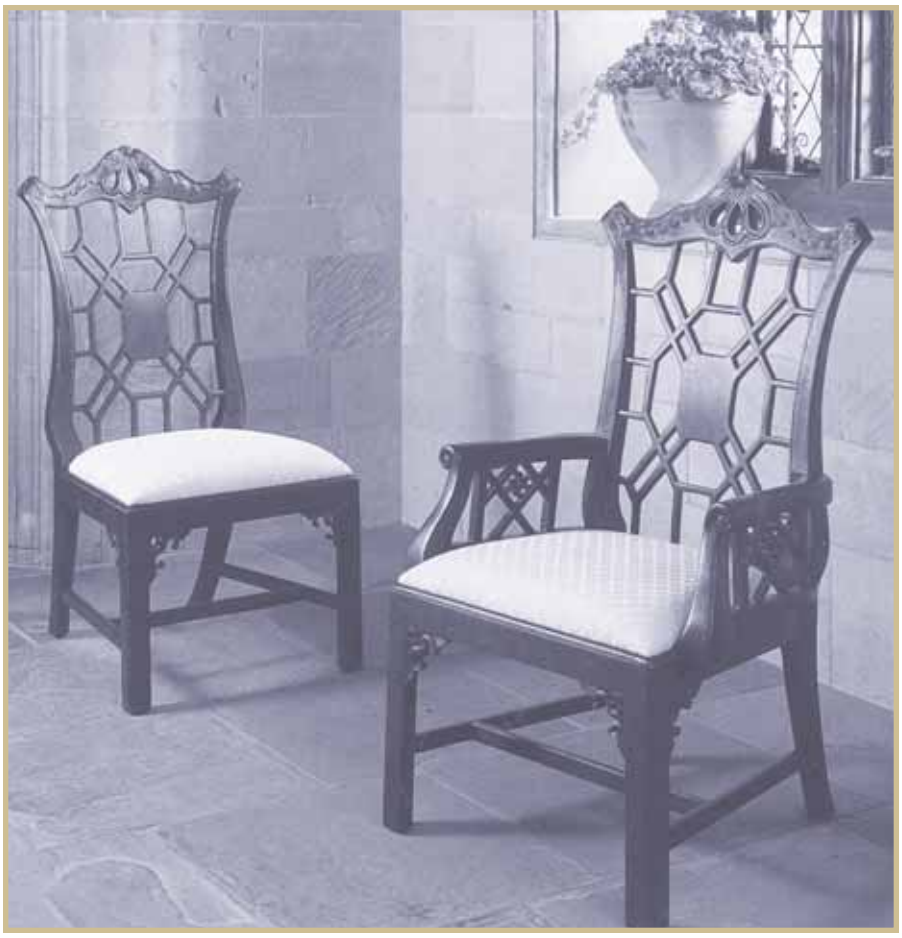


FIGURE 34—Chinese Chippendale Armchairs
(Photography courtesy of Drexel Heritage Furnishings)

FIGURE 35—These photos illustrate the style of Chippendale open armchairs, camelback sofas, and breakfronts.

Robert and James Adam. Scottish brothers, Robert and James Adam, influenced the late eighteenth-century Georgian period. The brothers opened an architectural firm that designed public buildings and private houses in London.

Robert Adam, the better known of the brothers, believed the furnishings of a house should be harmonious with the architecture, so he designed furnishings to complement the buildings and homes he designed and built. A multitalented man, he fashioned walls, ceilings, fireplaces, windows, rugs, curtains, furniture, and accessories. Robert studied in Rome and was greatly swayed by the Classic revival, as reflected in the style of Louis XVI. Decorative ornamentation often included a variety of mythological figures, urns, wreaths, swags, and rams' heads.

Adam tables were long and narrow, and the legs of his furniture were straight and tapered. His chairs were lighter in feeling than Chippendale's, with lyre, heart, oval, and shield shapes favored for the backs. Figure 36 shows an example of an oval-backed Adam chair and an Adam side table. Chair arms were often curved. For upholstery, Adam used silk, brocade, damask, and satin. He also used inlay and painted wood. Adam preferred satinwood because of its luxurious finish, but he also used mahogany and sycamore.

FIGURE 36—Adam Furniture

George Hepplewhite. During the late Georgian period, George Hepplewhite was an influential designer and cabinet-maker. In fact, his graceful, refined Neoclassic furniture wound up in many Adam brothers' interiors.

Hepplewhite furniture was charming, elegant, and well proportioned. Concave corners, *serpentine* (curved) fronts, and low backs characterize his furniture. The sideboard in

Figure 37 illustrates the influence of Hepplewhite. Furniture legs were slender, with straight or splayed legs. Do you remember the splayed legs on the Greek klismos? Hepplewhite definitely borrowed from Classical Greek forms.

Hepplewhite's special contributions include the modernization of the sideboard, developed during the Louis XIV period, and the use of a shield design for chair backs. His furniture was made of mahogany, sycamore, and satinwood in their natural colors. He also used various colored woods in veneers and inlays.

FIGURE 37—Hepplewhite-Style Sideboard (Photography courtesy of Drexel Heritage Furnishings)

Favorite motifs of Hepplewhite included the three-feathered *Prince of Wales crest* (Figure 38), a motif of three ostrich plumes from the coat of arms of the crown prince of England. He also incorporated swags, ribbons, honeysuckle, and urn shapes. For upholstery, he used satins, silks, and striped damasks.

FIGURE 38—Hepplewhite borrowed this three-feathered motif from the crest of the Prince of Wales. This illustration also incorporates a swag.

Thomas Sheraton. Winding up the Georgian period is Thomas Sheraton, a cabinetmaker whose name is synonymous with dignity, refinement, and proportion. Sheraton furniture was smaller in scale than earlier pieces, and as his style developed, Sheraton used straight lines and square corners instead of curves.

A distinguishing feature of Sheraton chairs is a rectangular back with a straight top, broken, in some cases, by a raised section. The Sheraton open armchair in Figure 39 has straight legs, spade feet, and the typical rectangular back broken by a raised section. Sheraton's popular *Pembroke table* (side or occasional table) had hinged side leaves, with square or rounded ends, and an inlaid or tooled-leather top. Sheraton legs were slim and straight. The Pembroke table in Figure 39 has drop leaves and an inlaid decoration in the center of the top.

A *spade foot* is a spade-shaped projection at the bottom of a chair or table leg.

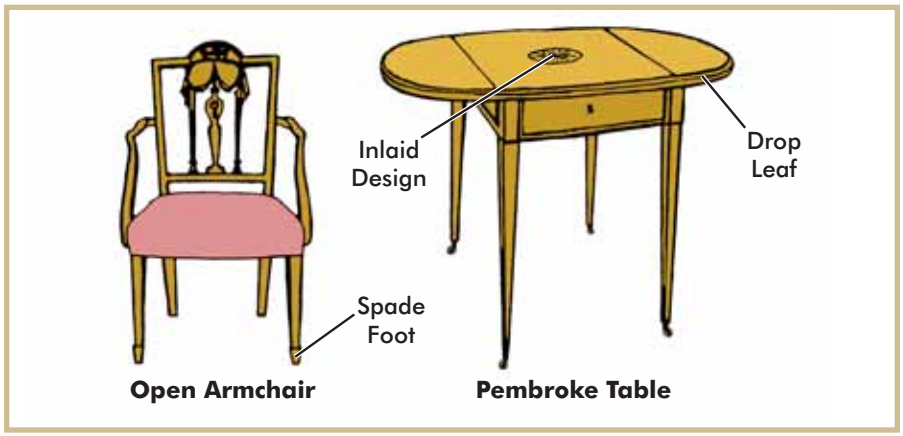


FIGURE 39—Sheraton Armchair and Pembroke Table

While he preferred mahogany, Sheraton also used satinwood, rosewood, and tulipwood. He used the same decorative motifs as the Adam brothers, such as urns and lyres; but he also used *latticework* (an open, crisscross design), *reeding*, the opposite of fluting (Figure 40), and fluting.

Accessories

Accessories to complement furniture were produced by equally gifted artists and craftspeople. Wedgwood and Spode produced beautiful china and pottery; silver designs were executed by noted silversmiths; and elegant portraits were created by Joshua Reynolds and Thomas Gainsborough.

FIGURE 40—Reeding is the opposite of fluting. This table leg illustrates the element of reeding.

Colonial Times in America

By the 1800s, the former American colonies were well established and moderately prosperous. Furniture was still being imported from England and France, but as sentiment against England rose, it became quite unpopular to support overseas imports.

As a result of America's rift with England, a number of fine American artisans emerged. Among them were William Savory, Benjamin Randolph, and John Goddard. These individuals borrowed ideas from foreign furniture, simplifying and adapting the styles to less ornate and more practical designs. Although the styles are simple, they're more formal in feeling than seventeenth-century American designs.

At the beginning of the eighteenth century, furniture in America reflected the William and Mary style. As the age progressed, Queen Anne and Georgian styles predominated. Even today, you can see furniture designed by Chippendale, Adam, Hepplewhite, Sheraton, and Hitchcock featured in colonial interiors throughout the United States.

The *Windsor chair* (Figure 41) is a classic piece of American furniture. Although it originated in England, it was perfected in America and has been popular since the days of the first settlers. Typical features of the Windsor are a bentwood rounded back top rail (known as a *bow back*) supported by spindles, a *saddle seat* (slightly concave seat that rises

toward the center, resembling a horse saddle), and splayed legs inserted at an angle into the seat. In a process known as *bobbin turning*, the legs are made of wood shaped to look like bobbin thread spindles. The style comes in a seemingly endless variation of side chairs, armchairs, and rockers. The side chair is a small dining chair without arms, as opposed to host and hostess dining chairs, which have arms. Note the back on the Windsor chair in Figure 41. The central group of spindles, which extend above the back and are crowned with an additional rail, is known as a *comb-back*.

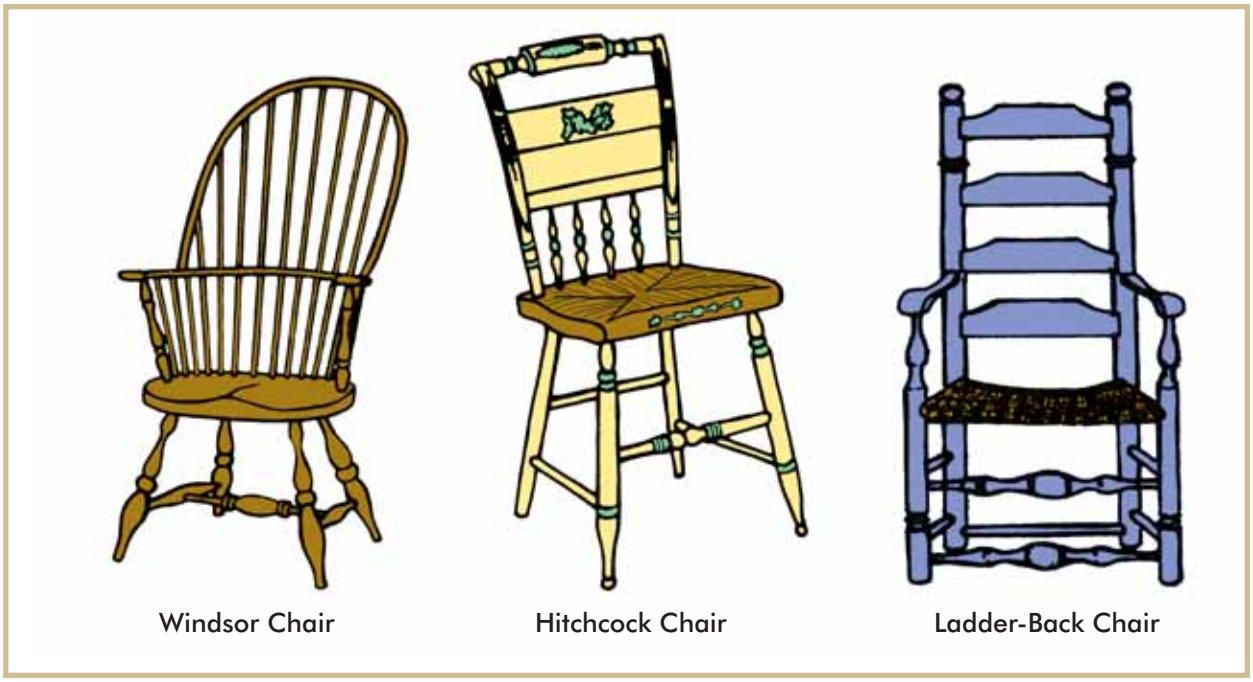


FIGURE 41—Classic Eighteenth-Century American Chairs

The *Hitchcock chair,* designed by Lambert Hitchcock, is a small, black chair with splayed front legs, a rush seat, and an oval-turned top rail with fruit painted on the back (Figure 41).

The *ladder-back chair* (sometimes called a *slat-back chair*) is another style that has retained its popularity in America (Figure 41). The back chair posts are joined by a series of horizontal rails, creating a ladderlike look. The slats between the posts can be made in a variety of shapes. An example of the ladder-back chair in a home setting is shown in the photo in Figure 42. Like the Windsor chair, there are a number of formal and informal ladder-back side chairs, armchairs, and rockers. Both informal ladder-back and Windsor chairs have turned legs and backs.

FIGURE 42—Ladder-Back Chairs (Photo courtesy of Thomasville Furniture Industries)

The Great Exhibition at the Crystal Palace

In 1851, the furniture event of the decade took place in London, as exhibitors from all over Europe came to the Great Exhibition at the Crystal Palace.

There had never been such a stimulating mix of styles in once place for buyers to choose from. And there was a new trend that had never been possible before—mass-produced furniture!

Since it was now possible to buy knock-offs of some of the best styles in history, the public and designers alike let their imaginations roam free. They suddenly developed a taste for revivals of every historic style.

Cheaper, mass-produced versions of classic dining and bedroom suites were sold as units for the first time. Styles that drew particular attention were the luxurious fringed chairs with deep buttons and plush fabrics indicative of the Napoleon III style. Medieval craftsmanship was even brought back to life by the new production methods. Asian furniture, particularly in the Japanese style, was also very popular. It was an exciting event. Those who attended must have sensed they were on the cusp of a pivotal time in history. Mass-produced furniture quickly dominated the market after this event, and things have never been the same since.

Nineteenth Century—From Man to Machine

Styles of the nineteenth century encompass the hand-crafted furniture of the late eighteenth and early nineteenth centuries, along with ornamented machine-made Victorian styles, through the beginnings of modern design in the late nineteenth century.

The nineteenth century was one of dramatic change, beginning with Napoleon's efforts to conquer the world and ending with the establishment of the machine age. To many furniture connoisseurs, the nineteenth century heralded the end of the golden age of furniture design. However, some pieces of the styles developed during this century are well designed and still popular today.

The restraint and careful craftsmanship of the nineteenth century faded as the *Industrial Revolution* spread during the nineteenth century. Machine-made products gradually replaced handmade ones, since they were easier and faster to produce. During this age, designers hadn't quite learned to use machines to their greatest potential. That was to happen in the twentieth century.

The *Industrial Revolution* was a time of change that occurred because of the introduction of power-driven machinery and its uses.

The Napoleonic Empire

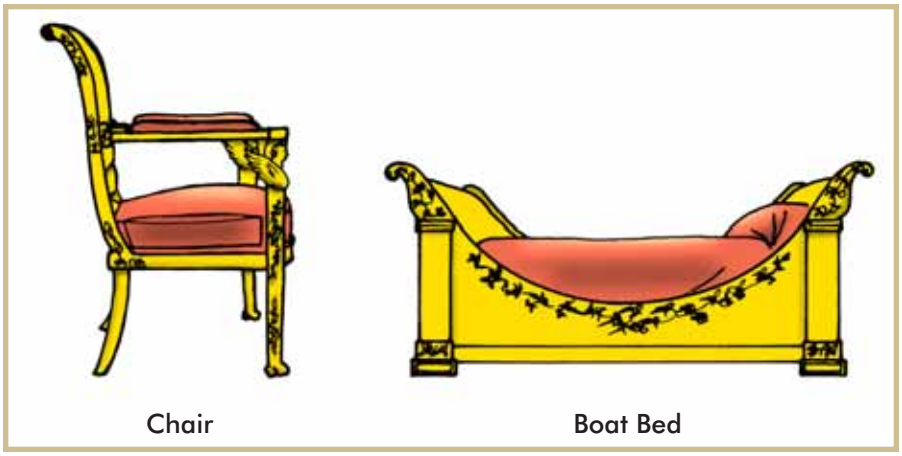
The nineteenth-century Empire style evolved from the eighteenth-century Directoire period. With the help of French designers Percier and Fontaine, Emperor Napoleon Bonaparte put his distinctive mark on furniture fashions.

The Emperor admired the Romans for conquering a good part of the world, and desired symbols to create a similar sense of power and prestige. Percier and Fontaine searched for designs and antiquities from Rome, Egypt, and Greece, and you'll see motifs of sphinxes, laurel wreaths, and glorified bees on French Empire furniture. Crowns and the letter *N* for *Napoleon* were also frequently used.

Empire furniture is heavier and more pretentious than preceding French styles. It's rather theatrical and gaudy, with polished red mahogany pieces embellished with gilt-bronze *mounts* (applied pieces of metal) and medallions. The furniture featured strong colors, such as red, blue, green, and yellow. Cupboards, chests, and secretaries were rectangular and massive; tables were round or octagonal with marble tops. Two examples of Empire furniture are illustrated in Figure 43. The most important feature of the chair in that figure is the heavy ornamentation, especially the use of the sphinx on the arms. Boat beds, like the one in Figure 43, were placed against walls. The laurel wreath decoration is typical of this style.

By the end of this period, the furniture had grown much too large for practical use, and some of it had become quite ugly. After Napoleon's downfall, the Empire style disappeared from France, but it was imitated throughout the world—in England, America, Russia, and elsewhere.

FIGURE 43—Empire Furniture



French Provincial furniture, based on Louis XV and Louis XVI styles, continued in popularity in France throughout the nineteenth century and into the twentieth century.

English Regency and Victorian

The French interest in ancient Greek, Roman, and Egyptian designs influenced English designs of the early nineteenth century. Furniture became heavier and more elaborate, echoing French Empire designs. As in France, this period marks the end of the golden age in English furniture design.

English Regency. *Regency* refers to the period when George, Prince of Wales, was regent of England, before he became King George IV. Classical designs were in evidence at the beginning of the period, but gradually Chinese designs and lacquer became popular. The Asian trend was reflected in much English architecture, furniture, and accessories. This exotic phase reached a point of exaggeration that has sometimes been called grotesque.

Bookcases and cabinets were popular items, as were inlaid tables, sofas that resembled Roman beds, and *sleigh beds* in which headboards and footboards were shaped to look like the front of a scroll-like sleigh. A sleigh bed that reflects the Regency influence is pictured in Figure 44. Dark wood was generally used for Regency furniture, and pieces were usually upholstered in fabrics such as velvet, damask, and brocade.

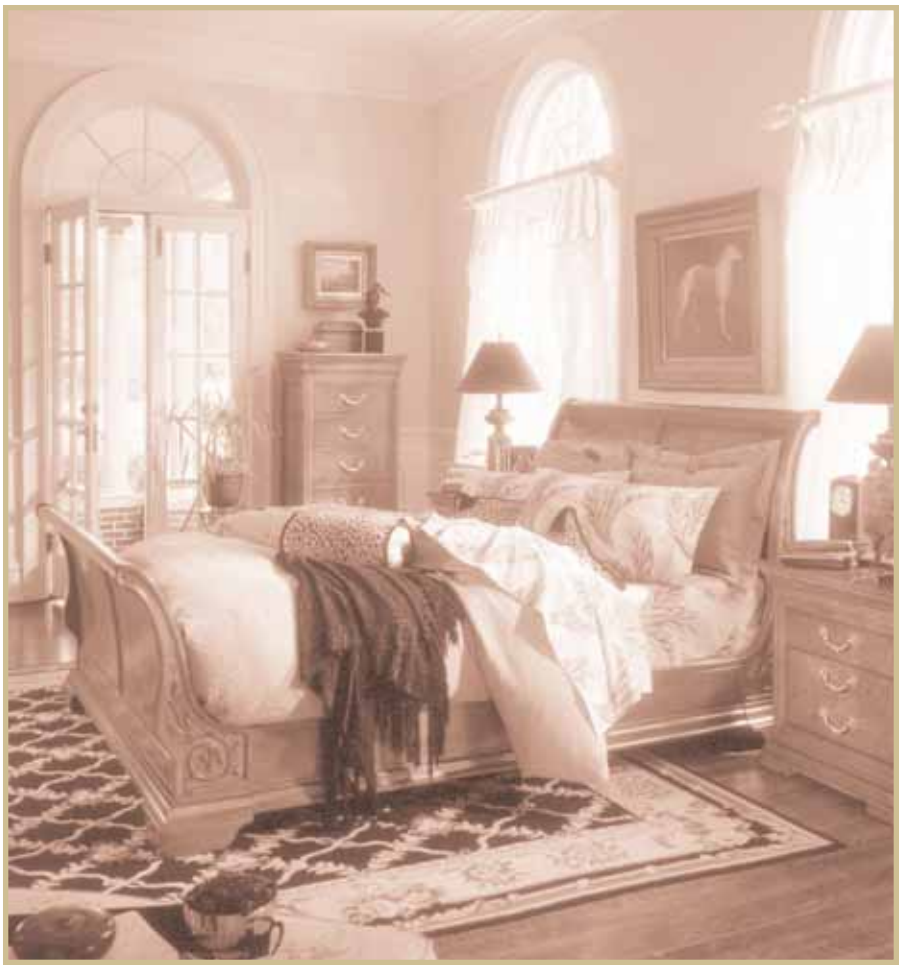


FIGURE 44—This modern sleigh bed evidences the influence of the Regency period. (Photo courtesy of Thomasville Furniture Industries)

Victorian. The Victorian age covers the 64 years (1837–1901) that Queen Victoria reigned in England. Sheraton and Empire styles were used during the early Victorian period, although they were beginning to lose their status.

Mid-Victorian times experienced a revival of Renaissance and Louis XV styles. Designers added elaborate carvings to these pieces, and favorite items included small side chairs, mirrors, and clocks.

The late Victorian era produced an endless procession of styles revived from the past. However, an original, consistent style never quite evolved, as it had in previous periods. Much of the furniture made during this time was highly ornate and cumbersome, unsuited to most contemporary interiors.

Most Victorian furniture is exaggerated in scale and heavily carved. Typical features include plush upholstery, overstuffed seats, button tufting, oval-backed chairs, and chairs with horseshoe-shaped backs. Victorian side chairs often were used in pairs. The sofa in Figure 45 typifies the exaggerated scale and heavily carved, overstuffed style of this period.

FIGURE 45—This English Victorian sofa illustrates the technique of button tufting.

In America—A Motley of Motifs and Patterns

Federal. After the American Revolution, American furniture designers continued to copy Sheraton and Hepplewhite designs. During the early nineteenth-century Federal period, French Directoire and English Regency designs found their way into the sketchbooks of American cabinetmakers. Under the influence of the French, American designers used Classical lines and forms.

Typical features of Federal furniture include lighter-scaled pieces; straight, tapered legs; shield, heart, and oval backs; inlays; and veneers. The most easily recognized motif of this period was a decorative spread eagle on furniture, particularly on mirrors and table stretchers. The pineapple was also a very popular motif on bedposts and pediments. It symbolized hospitality, prosperity, and wealth.

Duncan Phyfe, a famous Early American designer, produced designs in New York that are, in some ways, superior to the Directoire, Empire, and Regency designs from which they were derived. Duncan Phyfe furniture often featured the American spread eagle, lyres, plumes, medallions, and the Greek acanthus leaf.

Phyfe's sofas are still popular today, as are his side chairs with lyre backs and his pedestal-based tables. Chair legs typically curved out slightly to the side and were carved like a cornucopia. Figure 46 illustrates some common examples of Duncan Phyfe furniture. The side chair has a lyre-shaped splat and legs that curve slightly to the side, while the pedestal table boasts a spread eagle. The sofa has lyre arms and cornucopia legs.

FIGURE 46—Duncan Phyfe Furniture

American Victorian. After 1840, Victorian designs from England crossed the ocean to America. As in England, the designs were borrowed from many sources—Gothic, Egyptian, and French designs. Like its English counterpart, most of the American Victorian furniture was excessively ornamented and heavy, and the rooms were quite cluttered. However, some cabinetmakers maintained high standards of workmanship and produced some charming pieces that are still sought today. One cabinetmaker, John H. Belter of New York, carved rosewood pieces that were considered the finest of this period. Also popular today are some accessories from this period, such as small bronze statues by John Rogers, Currier and Ives prints, and portrait silhouettes.

Shaker. During the mid-nineteenth century, a religious group, the Shakers, settled in the eastern states of America. They produced furniture that was honest, forthright, and excellently crafted.

Shaker furniture was designed to perform its function. Simple chairs, tables, chests, and beds were sturdy, but light enough to be moved around easily. Chair seats were often made of fabric tape, woven in a checkerboard pattern. Such seats were stronger and more durable than rush or cane, and they didn't pinch or snag clothing.

The natural grains of pine, maple, and fruitwoods provided the only ornamentation for Shaker furniture. That furniture, with its excellent proportions and good lines, inspired many modern furniture designers who are reproducing Shaker pieces today. The desk in Figure 47 is an example of modern Shaker furniture.

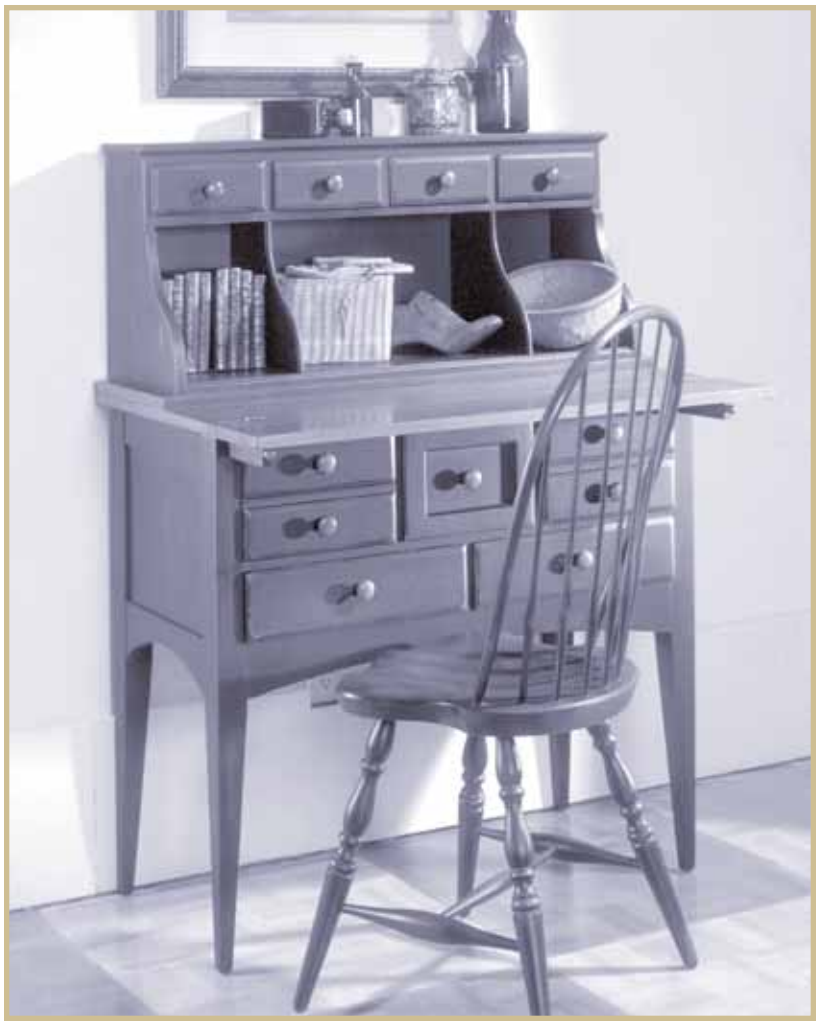


FIGURE 47—The Shaker influence is reflected in this simple piece. (Reprinted with permission from Lexington Furniture Industries)

Mission. As the Spaniards moved from Mexico into Texas and California, so did their culture. The Spanish priests erected chapels and other buildings made of adobe brick and stone. The late nineteenth-century furniture that remains isn't closely related to the Spanish style; rather, it was built for the simple lifestyle of that place and time. The furniture, usually made of oak, is sturdy and rectangular and not finely finished. It's rather heavy looking and blockish in design. Modern reproductions of this furniture are known as the Mission style. As shown in Figure 48, blocklike solid lines are typical of this utilitarian style.

FIGURE 48—This Mission-style chest has simple lines and a blocklike shape. (Photography courtesy of Drexel Heritage Furnishings)

Eclectic. Toward the end of the nineteenth century, the rich American leisure class imported originals and reproductions of English, Italian, Spanish, French, and Asian furnishings. The furnishings of different styles and periods were sometimes used in the same room, creating a new, *eclectic* style of their own. At first these styles were combined without much thought to harmony, but gradually, there was a move toward creating rooms with different furniture styles that work together as a whole.

The term *eclectic* means "composed of elements drawn from various sources."

Art Nouveau. The *Art Nouveau* (noo-VOH) movement emerged in the last decade of the nineteenth century as an attempt to break with the styles and ornamentation of the past. Art Nouveau was primarily a decorative art, affecting surface of furniture rather than its basic shape. The style was based on the flowing, curving lines of growing plants. The twisting line that's typical of this style is sometimes called a *whiplash curve* (Figure 49). The movement was also influenced by Japanese art.

FIGURE 49—Art Nouveau Designs with Whiplash Lines

Since Art Nouveau was different from other styles, it became known as a period style. Although it appeared and then disappeared rather quickly, Art Nouveau set the stage for a complete break from tradition that was to come in the twentieth century. The style then reemerged in the twentieth century during the 1930s and l970s.

The Beginning of Bentwood

Another important influence of nineteenth-century furniture design was the development of *bentwood furniture*. Austrian furniture maker Michael Thonet experimented with the idea of steaming wood and bending it into curved shapes. This

process made it possible to eliminate joints and other contours that were sometimes weak spots in designs. Thonet's bentwood rocker and armless chair (Figure 50) are two of his better-known pieces, still in production today. The famous ice-cream parlor chair was designed in 1860. His company, Thonet Industries, Inc., continues to lead the way with creative modern designs. The bentwood process is still used by twentieth-century furniture designers to produce modern contour furniture. One line flows into another with a minimum of joints.

Armless chair

Ice-cream parlor chair

Rocker

FIGURE 50—Bentwood Furniture

Germany in the Nineteenth Century

Biedermeier furniture originated in Austria and Germany in the first half of the nineteenth century. It was influenced by French Empire furniture and the peasant furniture of Germany. The name comes from an imaginary magazine character who supposedly represented middle-class Germans.

German early nineteenth-century furniture is simple, modest, and conveniently designed, with painted, instead of carved, decoration. Native fruits, flowers, and domestic animals often decorated the black lacquered pieces. The furniture was most often made of mahogany or fruitwood, and rich fabrics, including black horsehair, served as upholstery. Although

many of the pieces were rather awkward in appearance, some are quaint and harmonize with other styles of the eighteenth and nineteenth centuries. A sample Biedermeier table is shown in Figure 51.

FIGURE 51—American Biedermeier-Style Table with Curved Legs and Round Top (Photography courtesy of Drexel Heritage Furnishings)

Recognizing Styles

Chair legs and backs give important clues to identifying furniture periods and styles. Figure 52 illustrates the legs of the most important styles of chairs from the eighteenth and nineteenth centuries, and Figure 53 illustrates the backs of chairs during these two centuries. Remember that some styles may contain considerable variations. We've presented only the most typical legs and backs of these styles.

FIGURE 52—Characteristic Legs of Eighteenth- and Nineteenth-Century Chairs

Familiarize yourself with the styles in both figures. Memorize their lines. Once you impress upon your mind the characteristics of each different chair leg and back, you'll find it easy to identify these styles wherever you see them.

FIGURE 53—Characteristic Backs of Eighteenth- and Nineteenth-Century Chairs

Twentieth Century—A New Era

The furniture of the twentieth century isn't identified by country, as it was for the preceding centuries. The reason is that twentieth-century influences have been and continue to be worldwide in scope; they simply aren't limited to a particular country. We live in an age of instant communication and rapid transportation; therefore, design ideas, as well as furniture, can circle the world in a short time.

In this section, you'll examine some of the factors that influenced the transition from the highly ornamented Victorian age furniture to the light, airy, spacious look that can be found in today's modern decor.

The Bauhaus—A Call for Unity

At the end of the nineteenth century, there was a reaction against machine-made furniture and accessories that were poorly designed and excessively ornamented. A group of artists and craftspeople in England, under the guidance of William Morris, started a movement back to handmade articles.

Machines, however, proved they were around to stay. Recognizing this fact, a group of craftspeople in Germany sought to reconcile machine production with good craftsmanship, fine design, and the proper use of materials.

One of the leaders of this group, Walter Gropius, believed that all of the arts should be unified. He established a school known as the *Bauhaus* (BOW-hows). Its purpose was to unite art and technology, creating practical home-furnishing designs that could be mass-produced.

The Bauhaus was closed in the 1930s due to uneasy political conditions. Gropius and his fellow teachers, artists, and architects fled to the United States, where their ideas widely influenced the arts.

Harmony between Architecture and Furniture

Many of the individuals who set the trends for modern design were architects. The ideas they experimented with in architecture overflowed into other areas, such as furniture design.

One major idea ran through modern architecture in the first part of the century: the form, or shape, of an object should be dictated by its function. Designers of the day believed that ornamentation and forms from previous ages shouldn't be imposed on newer buildings.

The first modern buildings seemed somewhat intellectual and cold. Gradually, however, the influences of sculpture and nature permeated architecture, making it more human, and thus more acceptable to the public. There were many outstanding architects who emerged in the 1920s and 1930s.

Ludwig Mies van der Rohe, an architect associated with the Bauhaus, used large expanses of glass supported by steel in his buildings. He designed the buildings so that nature, or the exterior world, visually became part of the structures.

FIGURE 54—The floating feeling created by the International style of architecture is reflected in this elegant steel-frame Barcelona chair with leather-covered cushions.

As with other architects, Mies van der Rohe's concern wasn't limited to the design of buildings. He also designed furniture to complement the architecture. His most famous piece is the now-classic *Barcelona* (bar-sel-LOW-nuh) *chair* (Figure 54). This chair, first displayed at the International Exhibition at Barcelona, Spain, in 1929, is made of stainless steel. Its legs form an X-shape, as seen from the side view, and the front legs curve up toward the back to support a back cushion. The back legs curve forward to support a seat cushion; the cushions are made of tufted leather.

A Swiss architect, Le Corbusier (core-BOO-see-ay), was as international as the International style of architecture he helped to develop. He created buildings supported by skeletons of columns. The buildings seemed to float above the ground. He also used glass walls to admit light and to create a close relationship

between the exterior and interior of a building. The floating feeling created by the architecture of the International style, which was supposed to be free of tradition, was reflected in the modern furniture created in that period.

Le Corbusier's furniture was simple and rather lightweight. Since the designer believed that furniture is equipment for living, he limited his works to three categories: tables, chairs, and open or enclosed shelves. He also believed that the design concepts of architecture and furniture were inseparable.

Another important contributor to twentieth-century architecture was an American, Frank Lloyd Wright. His *organic architectural style* developed houses from the inside to the outside. The shape of a building grew from its interior functions. He also attempted to wed the house with the site on which it was built, designing around the natural elements of the site. His most important influence in interior design was the introduction of the open-plan house, in which one room or area flows into the next without a wall or partition between them.

Two other designers who were important in both architecture and furniture design were American Charles Eames and the Finish-born Eero Saarinen. In the 1940s, Eames created molded plywood and metal chairs (Figure 55), which served as models for later molded plastic chairs. The molded plywood seat and back are attached to a frame of metal rods. His other contributions include a lounge chair and ottoman in molded plywood, mounted on swivels and upholstered in leather, and a modular storage system of 18-inch (46 cm) units.

FIGURE 55—Molded Plywood and Metal Chair of Charles Eames

Saarinen, who came to the United States to work, felt that solid wood furniture was out of place in the mid-twentieth century. He concentrated on man-made materials, creating pieces contoured to the human shape.

FIGURE 56—Contoured Chair of Eero Saarinen

FIGURE 57—This Danish Modern wooden chair with loose cushions was designed by Finn Juhl.

His contoured chair is pictured in Figure 56. Other contributions of Saarinen include the womb chair, a padded plastic shell covered in fabric, and a pedestal chair molded in plastic and fiberglass.

Other Influences of Interest

Scandinavian designers became leaders in furniture design during the first half of the twentieth century. Sweden, Denmark, and Finland traditionally appreciated fine materials and simplicity of line and form. Danish designers Hans Wegner and Finn Juhl both influenced design in the 1940s. Wegner is noted for his functional, beautifully crafted wood shapes; Juhl is known for rather unconventional forms, diagonal bracings, and the use of contrasting woods.

The designs of Wegner and Juhl are often called *Danish Modern*. This style typically has simple, clean lines, with walnut or teak finishes. Upholstered pieces usually have open wooden arms (Figure 57).

Italian designers' awareness of beautiful form was tempered by their equal awareness of the functions of their designs in daily living. That influence is especially marked in the avant-garde market that features anything new and unconventional.

Ever since Marco Polo returned from China in the thirteenth century, the influence of Asia has been felt by artists and designers in the West. The crisp geometric lines of Japanese and Chinese tables, chests, and chairs are present in many modern furniture pieces. Teak, *koa* (red wood), and sometimes bamboo and walnut are favorite woods in Asian furniture, and ornamental hardware decorates the pieces. Another Asian influence is evident in the use of rattan and wicker furniture.

One modern American piece that's on its way to becoming a classic is the *Parsons table* (Figure 58). It's named for the Parsons School of Design, where it was developed by Frank A. Parsons. The table is an undecorated square or rectangular shape that ranges in size from a 15-inch (38 cm) square to a full-size dining table. The legs and apron are the same width, and the table can be made in a variety of materials and colors. It's extremely versatile and can be used in almost any setting. The Parsons table is a classic from which many modern-day tables are designed.

FIGURE 58—Variations of the Traditional Parsons Table

Modern versus Contemporary

As mentioned earlier, modern furniture design is that which broke with *tradition* (a customary or established style). The forms of modern furniture design arise from the furniture's function and its materials, rather than from designs of the past. The twentieth-century designs discussed and illustrated so far (except the Asian ones) belong in the modern category. These designs led the way to the present wealth of modern designs from which an interior decorator may choose.

These designs, like the architecture from which they sprang, were at first considered cold and sterile. But many objections to the cold, clean, uncluttered lines of modern furniture have been overcome by the settings in which they're now placed. Beautifully textured and imaginatively woven fabrics now cover those modern pieces. Deep pile rugs add a further note of coziness. Accessories, such as paintings and vases, are chosen with an eye to their ability to add color, interest, and warmth to the decor. What was once cold has now become, for many people, as homelike as an Early American decor.

For some people, however, functional modern furniture doesn't create the homey atmosphere or hint of the past that's found in some contemporary pieces. You may find that some of your clients want furniture that's linked to the past but also has the comfortable, convenient features of today's modern pieces. Contemporary furniture is for them. Remember, too, that you can compatibly combine antique, modern, and contemporary styles to create a harmonious whole.

In the final section of this study unit, you'll take a look at creating an eclectic look and you'll complete some practice exercises. First, however, please review the material in this section by completing *Self-Check 2*.

Self-Check 2

1. Describe the Baroque style.

   _____

   _____

2. What is the outstanding characteristic of a cabriole leg?

   _____

3. Name three types of wood commonly used for French Provincial furniture.

   _____

4. What materials did Eero Saarinen use for his pedestal chairs?

   _____

5. What kind of table is square or rectangular, with its apron the same size as its legs?

   _____

(Continued)

Self-Check 2

Match the terms on the left with their descriptions on the right. Indicate your choice in the space provided.

Terms	Descriptions
_____ 6. Danish Modern	a. French furniture adorned with animal shapes, crowns, and the letter *N*
_____ 7. Simplicity	b. Chief characteristic of Shaker furniture
_____ 8. The Windsor	c. X-based stainless steel chair
_____ 9. Victorian	d. Light, modern furniture made of teak or walnut
_____ 10. Chippendale	e. Large-scaled, plush furniture style
_____ 11. Art Nouveau	f. Popular chair style that originated in England, but was adapted and perfected in America
_____ 12. Tooled leather and nailheads	g. Ornamentation found in early Spanish furniture
_____ 13. Ormolu	h. Chief characteristic of a Queen Anne chair
_____ 14. Empire	i. The period in which bun feet were popularized
_____ 15. Barcelona	j. Design based on the flowing, twisting line of growing plants
_____ 16. Violin splat	k. Golden or gilded brass or bronze used to decorate French furniture
_____ 17. William and Mary	l. Designer who used cornucopia legs
_____ 18. Duncan Phyfe	m. Characteristic of Renaissance furniture
_____ 19. Classical Greek style	n. English cabinetmaker who was the first to use Chinese fretwork

Check your answers with those on page 67.

THE TEST OF TIME

Time has a way of sorting out the good designs from the bad. For every good design that has survived through the ages, dozens of other designs have been long forgotten.

Much of the furniture designed and produced in the last few decades hasn't survived. Other pieces, such as the Barcelona chair by Mies van der Rohe, molded chairs by Eames, and contour chairs by Saarinen, have survived and become classics. They'll undoubtedly take their place in future centuries alongside Queen Anne chairs and Louis XV commodes.

What is it about a design that makes it a classic? There's no one factor that accounts for the survival of a design, but rather a combination of factors.

- First, the design must be practical. The piece must function for the purpose for which it was designed. A chair that's uncomfortable or a bookcase with too-shallow shelves won't survive in the long run.
- Next, the materials of which the piece is made must be used in a manner that's true to the materials. A ceramic lamp shaped and stained to imitate wood doesn't have a sense of authenticity.
- Finally, the piece must possess beauty. The combination of shape, function, and material must produce a piece that's pleasant to look at, as well as satisfying to use.

The furniture presented in this study unit fulfills those requirements. That's why these designs have survived. We've presented only the best designs culled from numerous designs of past centuries. By familiarizing yourself with the furniture discussed in this study unit, you'll develop an eye for the best in design, shape, and proportion. The ability to recognize good furniture design is important to your credibility as an interior decorator.

Identification—Your Main Aim

Review the information in Figure 59 until you can identify the styles shown in all of the illustrations without looking at the captions first. Soon you'll develop confidence in your ability to recognize the important styles shown. The brief reference guide to furniture periods in Figure 59 will help you to see just what was happening during certain periods in terms of furniture styles.

The dates of some periods or styles overlap. For this reason, consider the given dates as approximate. These dates simply serve to help you fix periods and styles in their correct century and sequence, and to see the relationship between the development of furniture styles in different countries.

Creating the Eclectic Look

Good interior decorators frequently mix furniture styles to achieve an original look, either when starting a room from scratch or when adding to a client's existing pieces. When combining pieces of different styles, you must consider several factors:

Scale. Is the room or present furniture large or small in scale or size, or is it somewhere in between? Is the furniture light or heavy in appearance?

Degree of formality. Is the room to be formal, informal, or somewhere in between?

Gender. Is the overall effect to be feminine, masculine, or somewhere in between?

Once you've determined scale, degree of formality, and gender, you can consider what pieces from what periods will blend well to create the effect you want. The following list is a guide to some good period mixes. It will help to steer you in the right direction, but only your developing awareness of design factors will help you make wise individual choices.

Look at many pieces in showrooms and stores and study actual rooms to see how different styles look together. The ability to combine styles successfully is acquired gradually. In the beginning, proceed with great care until your eye is trained for scale and the other factors.

GUIDE TO FURNITURE PERIODS				
	France	**England**	**America**	**Other Countries**
Early Times				Classic in Egypt 4500 B.C.–640 A.D. Greece 2000 B.C.–30 A.D. Rome 753 B.C.–400 A.D.
Middle Ages (1100 A.D.–1500 A.D.)	Gothic 1100–1500			Gothic in Italy, Spain 1100–1500
Sixteenth Century	Renaissance 1500–1610			Renaissance in Italy, Spain, and Holland
Seventeenth Century	Louis XIV 1643–1715	Jacobean 1603–1648 William and Mary 1689–1702	Early American 1607–1725	Lake Renaissance in Italy, Spain, Holland 1600–1700
Eighteenth Century	Early French Provincial 1650–1800 Louis XV 1715–1774 Louis XVI 1774–1789 Directoire 1795–1804	Queen Anne 1702–1714 Georgian 1714–1795 Chippendale 1740–1779 Adam 1760–1792 Hepplewhite 1770–1786 Sheraton 1780–1806	Colonial 1725–1780 Shaker 1776–1860	
Nineteenth Century	Empire 1804–1815 Art Nouveau 1890–1905, 1926	Regency 1810–1920 Victorian 1837–1901	Duncan Phyfe 1790–1854 Federal 1790–1830 American Victorian 1840–1880	Biedermeier in Germany 1815–1860
Twentieth Century	Modern	Modern	Mission 1895–1910 Modern	Danish Modern in Sweden, Denmark, and Finland

FIGURE 59—Guide to Furniture Periods

Avoid extremes. When combining styles of furniture, limit the combinations to two or three styles in one room or in adjoining rooms. If you use more than two or three styles (unless they're very closely related), the decor won't have unity. The room will lack the desired feeling that everything in it belongs there.

Here are some guidelines to styles that do and don't blend well.

- *Renaissance.* The large, masculine furniture of the Renaissance isn't usually harmonious with modern styles.
- *Baroque.* Queen Anne, some Chippendale, and Louis XIV are Baroque. Queen Anne and Chippendale with cabriole legs look good in Colonial decors. Both are harmonious with Asian pieces. Remember that some Chippendale pieces are large and heavy; some are formal. Some Queen Anne pieces are quite light. Because Louis XIV is large and ornate, such pieces are suitable for lobbies of large buildings—even those of modern design.
- *Rococo.* French Provincial adaptations are feminine and small-scaled, either formal or informal, depending on size and amount of gilding. The white pieces with gold are very formal.
- *Neoclassic.* Some Chippendale, Adam, Hepplewhite, Sheraton, and Louis XVI pieces are Neoclassic, as well as some English Regency, French and American Directoire, French and American Empire, and Duncan Phyfe.
- *Asian.* One or two lacquered Asian pieces can be used with most decors if they're in proportion and scale with other pieces.
- *Early American and Colonial.* Pieces from both Early American and Colonial styles are usually harmonious if their scale and degree of formality or informality is the same.

Congratulations! You've reached the end of the study material in this unit. Before you begin to prepare for the examination, please complete *Self-Check 3* and the practice exercises that follow it.

Self-Check 3

1. How many styles of furniture can be combined in one room?

   _____

2. *True or False?* The Gothic period occurred in England.

3. *True or False?* The dates of periods are distinct; that is they don't overlap each other.

4. What three factors make a design a classic?

   _____

   _____

5. What three factors should you consider when combining furniture styles?

   _____

   _____

Check your answers with those on page 68.

PRACTICE EXERCISES

Note: Do not submit your answers to these exercises. They're for your benefit only.

The next step is to put your new knowledge of furniture styles and periods into practice. This step is important to fully develop your skill at furniture identification.

Exercise 1

Gather some magazines related to home decorating. Leaf through the pages and try to identify the styles and periods of the furniture in the photographs. See how many styles you can identify accurately before reading their descriptions. The more you practice, the better you'll become at it.

Exercise 2

Visit a good-quality home furnishings store and see how readily you can identify styles of various pieces of furniture in person. Make it your goal to identify each piece you pass as you browse.

Exercise 3

Visit an antique shop. See whether you can identify periods of furniture items and whether you can find examples of styles you haven't seen elsewhere.

The more time you devote to these exercises, the more pleased you'll become with your growing skills. There's probably no other single thing in the field of interior decorating that can make a person feel so unknowledgeable and unprofessional as not being able to identify furniture styles. Similarly, there's probably no other single accomplishment that can give you such a feeling of self-confidence and sense of professionalism as identifying furniture styles correctly. So give yourself this boost toward professionalism. Practice will make perfect.

ANSWERS

Self-Check 1

1. For the monarch or royal family ruling when a particular furniture design was commonly used
2. Traditional furniture describes English and French furniture designs from the seventeenth and eighteenth centuries.
3. The stool
4. On the legs
5. A Greek chair with a curved back and splayed legs

Self-Check 2

1. The Baroque style is exaggerated in size and has sweeping curves and extravagant ornamentation.
2. It's curved.
3. Fruitwood, oak, and walnut
4. Plastic and fiberglass
5. A Parsons table
6. d
7. b
8. f
9. e
10. n
11. j
12. g
13. k
14. a
15. c
16. h
17. i
18. l
19. m

Self-Check 3

1. When combining styles of furniture, you should limit the combination to two or three styles.
2. True
3. False
4. The piece must be practical, be true to its materials, and possess beauty.
5. You should consider the scale of the room, whether it will be formal or informal, and if the overall effect will be masculine or feminine.

Identifying Furniture Styles and Periods

EXAMINATION NUMBER

01202500

Whichever method you use in submitting your exam answers to the school, you must use the number above.

For the quickest test results, go to
http://www.takeexamsonline.com

When you feel confident that you have mastered the material in this study unit, go to http://www.takeexamsonline.com and submit your answers online. If you don't have access to the Internet, you can phone in or mail in your exam. Submit your answers for this examination as soon as you complete it. *Do not wait until another examination is ready.*

Questions 1–20: Select the one best answer to each question.

1. Which one of the following elements is characteristic of Gothic furniture?

   A. Melon-bulb turnings
   B. Tracery designs
   C. Carving of acanthus leaves
   D. Animal shapes

2. A *sideboard* is a

   A. type of card table.
   B. drop-leaf table.
   C. chest of drawers.
   D. dining room serving piece.

3. When bits of wood or other materials are set into the surface of wood furniture, the result is known as

   A. marquetry.
   B. ormolu.
   C. gilding.
   D. lacquering.

Examination

4. The rococo style is characterized by

   A. decoration based on motifs such as a flower, fruit, or shell.
   B. the flowing, twisting lines of growing plants.
   C. straight, simple, nonornamental lines.
   D. decoration based on Classical motifs such as the sphinx.

5. A chair with a squared back, open-lined splats, curved arms, cabriole legs, and claw-and-ball feet is typical of the designs of

   A. Ludwig Mies van der Rohe.
   B. Frank Lloyd Wright.
   C. Robert Adam.
   D. Thomas Chippendale.

6. A decorative spread eagle is characteristic of the style known as

   A. Regency.
   B. Victorian.
   C. Federal.
   D. Biedermeier.

7. The only ornamentation on American Shaker furniture was provided by

   A. the natural grain of the wood.
   B. delicate carvings.
   C. inlays.
   D. turned arms and legs.

8. The influence of Asian countries is evident in the use of

   A. overstuffed upholstery.
   B. fiberglass and plastic.
   C. ormolu.
   D. rattan and wicker.

9. Most modern furniture designs are based on the concept that

   A. beauty and color combinations should be of prime consideration.
   B. designs of the past should be incorporated into modern furniture.
   C. the form of an object should develop out of the function it performs.
   D. comfort is more important than shape or function.

10. Which one of the following styles is considered provincial?

    A. Seventeenth-century English designs
    B. Early American designs
    C. Eclectic designs
    D. Gothic designs

11. One characteristic of Tudor furniture is its

    A. similarity to the Greek classical style.
    B. painted ornamentation and ornateness.
    C. curved lines.
    D. big and sturdy size.

12. A rush seat is typical of what style of furniture?

A. Early American
B. French Provincial
C. Italian Provincial
D. English Regency

13. The chair in Examination Figure 1 is a variation of the style known as

A. Windsor.
B. Chippendale.
C. Adam.
D. Mission.

EXAMINATION FIGURE 1

14. The legs on the chair in Examination Figure 1 are

A. cornucopia legs.
B. cabriole legs.
C. spade legs.
D. splayed legs.

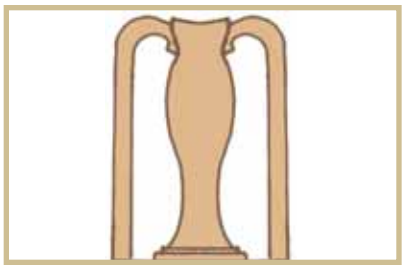
15. The back on the chair in Examination Figure 2 is commonly known as a

A. ladder back.
B. splat back.
C. fiddleback.
D. lyre back.

EXAMINATION FIGURE 2

16. What period does the chair back in Examination Figure 3 typically represent?

A. Georgian
B. Queen Anne
C. Louis XV
D. Empire



EXAMINATION FIGURE 3

17. Which one of these illustrations is an example of a Flemish scroll leg?

A.

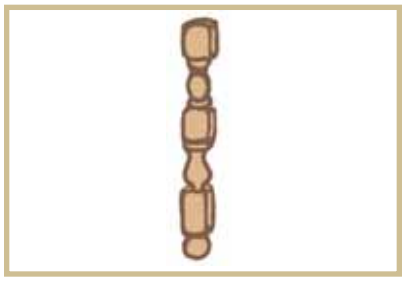
C.

B.

D.

18. What type of leg is pictured in Examination Figure 4?

A. Cornucopia
B. Provincial
C. Jacobean
D. Cabriole



EXAMINATION FIGURE 4

19. The William and Mary piece in Examination Figure 5 is called a/an

A. highboy.
B. lowboy.
C. armoire.
D. gateleg table.

EXAMINATION FIGURE 5

20. What style is the commode pictured in Examination Figure 6?

A. Gothic
B. Colonial
C. Regency
D. Louis XV

EXAMINATION FIGURE 6